THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

Mrs. Potter and Mrs. Langtry Gone, and Silence Sits in Faded Bowers.—The Cerebral Drama, Convolutions Minus Throb.—Crinkle Invokes the Days of the Cardiac Clara.—Fortescue and Frothingham—Men of Scope Chained to One Idea—The Indignation in the London Clubs Over Our Impertinent Criticisms of Wilson Barrett

Mrs. James Brown Potter and Mrs. Langtry are both gone, and "silence sits in faded bowers." One of them went away to give the society reporters an opportunity to recuperate. The other fled to Boston, where they have a lingering notion that Mr. Coghlan can play Claude after a late dinner.

For one week Langtry, while playing in Newark, spent her afternoons in New York. She was at the Horse Show and the Flower Show. All the jockeys kissed her hand and all the children at the Chrysanthemum exhibition had to be lifted up to kiss her face. It was a week of quiet triumphs. She merely glided through and beamed on everybody.

Now they are gone the Thesauruses are shut up. Adjectives no longer melt in the mouth. Tuxedo grieves on the Ramapo hills like a child who has lost his best soap bubble, and the society editor chews the end of his pencil in bitter vacuity.

Jim the Penman was not much consolation. Alas! yes, it is clever, but so is an undertaker and a dentist. It will run a long time, but so will a church clock. It took brains to make it, but it does not require heart to enjoy it.

I suppose the result of a reaction from the emotional drama will be the cerebral drama—all convolutions and no throb. A sharp swordplay of brilliant villainy, at which we shall leave our sympathies in the lobby with our umbrellas and overshoes, and sit soulless while a cold admiration runs down our backs. By our lady, a shrewd rascal, a noble thief, for he defies virtue and the laws and snaps his fingers at poetic justice.

Oh, sing hey for the merry times when virtue went mewling and puking at the Madison Square, and the congregation were afraid to applaud for fear of rippling the placid stream of rectitude!

Come back, come back, O days of that cardiac Clara who used to run us through the wringer of her agony and leave us hanging in the back yard of our reproaches to dry! Come back and take as many hours as you please between each act and as many days as you choose between each play, but throw us a heart-beat or two and moisten this desert of brains with a tear drop!

Oh for an Ethel to purr or a Fechter to bleat us back to the ecstacy of a sob or the pristine pleasure of a lump in the throat!

Is there nobody can put the old fashioned iron of pathos into our souls again and turn it round?

Fortescue can't do it. She jabs away at our sensibilities as if she were stamping our linen.

She means well, poor thing! but it's laundry-work, and her iron is a smoothing iron.

Fancy Minnie Maddern, not to seek further—in that last act of Frou Frou. Do you remember how in Caprice she sat down after she was separated from her lover and sang "In the Gloaming." The song was a worn one, and the actress had not much of a voice. But the poor little heart seemed broken. She was so utterly desolate that somehow the whole house was in tears.

Well, after all, it is on these wet spots of the drama that our memories keep growing.

Did you ever notice that Modjeska lacks this tearful power? Her Rosalind to me is like one of those beautiful snow flowers travellers pluck at the edge of the glaciers on high mountains. I never denied that she could act. Some of her work is strangely like those Florentine gems we occasionally see in the museums—exquisitely cut.

But we never forget that it is a stone.

I don't suppose that all the art of the world will make a woman sympathetic any more than it will make her a blonde or a brunette. It is first and last a question of temperament.

Given blood enough and suffering enough, we shall get it.

Fortescue plays Frou Frou very much as my old friend Mr. Frothingham used to read prayers. It is a guiltless performance. You feel like wringing her hand and thanking her for having got through so well. After bowing your head and admiring Frothingham's elocution, you had a burning desire to ask him if it was from Emerson, the Zend Avasta, or the Dhammapada.

His great weakness was that he admired Doddridge and Watts and Zoroaster and Confucius with equal mildness.

Fortescue plays Gretchen and Frou-Frou with the same guitar.

It is like trying to put Junius and Joe Howard through the same collender.

A woman with a nice little talent like Fortescue—such a modest, pretty little talent—ought not to expect too much of it. It's like using a napkin for a bed-quilt.

There's my gifted friend, Mr. Felix Adler. He is a lover of his race and a worker. If you ask him how the destiny of mankind can be assured, he will tell you promptly "by building improved tenement-houses." If you ask him how to secure an international copyright, or how to defeat the Knights of Labor, or how to elect Mr. Blaine, he will say, "My dear sir, you must erect improved tenement-houses." I don't think I ever saw Mr. Adler on any metaphysical, dogmatical political or aesthetic occasion that he wasn't erecting improved tenement-houses in his mind.

It's painful to see a man of his scope chained to one idea so cruelly.

It is, on the other hand, painful to see a woman like Fortescue unchained.

On the whole the performance of Frou Frou at the Lyceum was curiously illustrative of the incorrigible English ignorance of America. The density of that ignorance is something adamantine in theatrical matters. The prevailing notion there is that America is a place utterly destitute of all knowledge of stage art, but willing to pay the highest price for the cheapest goods so long as they bear an English trade-mark. No other explanation will account for the exportation of the Violet Cameron party with its British suffix of aristocracy; and Violet Cameron is now desolately wondering at her own illusion.

The Fortescue party had not the remotest idea that Frou Frou had been translated and played here long ago much better than it was ever done in London. Else why should they boast of a wretched London adaptation which compares with Mr. Daly's about as Pope's Homer compares with Gladstone's.

Violet Cameron has lived to be told that we have better burlesque actresses than she in all our concert saloons. And now Fortescue must be told that Frou Frou was done here by Yankees with an individual strength and a collective fineness and beauty to which her production is as a "penny dreadful" to a poem of Longfellow's.

It took Mr. Daly two seasons to get it through the thick skulls of the British metropolis that in the matter of fine adjustment, delicate originality and pure comedy we were far ahead of them.

It will take Mr. Wilson Barrett a full season to understand that, instead of convulsing America with simple English superiority, he has been quietly classed with our second-rate actors.

There is considerable indignation in the London clubs over this impertinent independence. The prigs of the *Saturday Review* can not understand the demned stupidity of the Yankees who undertake to size up an actor who had his credentials made out in the Strand.

It might be equally difficult for them to comprehend how the best stars of Germany come straight to New York now without touching at London docks (as for example Sonnenthal) and German opera is raging here with an affluence and a splendor never surpassed in Vienna and Berlin, and certainly never attempted on the Thames Embankment.

The fact is that, between the old woman on the throne and the old woman in Downing street, the Englishman's idea of art never gets beyond the illusion of patronage on the one hand and the power of pounds sterling on the other.

There is a deep conviction in the Beefsteak Club that an English barmaid who has had a flirtation with a lord is made for the American market. I believe Tom Taylor died in that conviction in spite of Mrs. Rousby's attempt to talk him out of it.

If this nonsense were not reflected in some of the actresses who come here it would not be worth talking about.

I am not referring to Fortescue particularly. She is a somewhat attractive little woman who is constantly reminding us by the most prodigious efforts that she can't act. She is continually forgetting the old adage, that woman may pose but the gods dispose, or that still nobler Delsartean maxim that ought to be worked all over Sarony's studio—to wit:

"There is only one pose—and that's repose!"

On Monday night I was at the opening of the Metropolitan Opera House. I stayed there about half an hour. The Queen of Sheba does not enchain me, and I had sat it out religiously on several former occasions. So after satisfying myself that the social and not the musical side of the event was to be celebrated, I took a hack and made a straight dash to the Brooklyn Park Theatre to see Mr. Keller's play, Tangled Lives.

Mr. Keller is a young newspaper man of excellent education and most admirable personal qualities. He read me his play long before it was produced, and his modest estimate of his own work, together with the obvious desire to do something that would not only be successful in a theatrical sense, but worthy in a literary sense, won my respect. It was a great stroke of good fortune to get Mr. Mantell to play the leading role; but, aside from that, I wish to put myself on record here as having gone a great distance out of my way to see the piece from a purely disinterested desire to say something encouraging to a young journalist who was not actuated by a merely commercial consideration in writing his play.

I do not think Tangled Lives is a great play in the sense that I call Mr. Mackaye's Anarchy a great play; but it is a thoroughly good play, and it shows so much dramatic *finesse*, is so squarely built upon character, and is so cleverly worked out on the true lines of dramatic literature, that I feel sure Mr. Keller will write a much greater play.

It is a positive pleasure to me to be able to point out intrinsic merits in the work of our young playwrights at a time when the market is swamped by English melodramas wrought of the cheapest fire and fustian.

And that reminds me that Arthur Wallack has at last heard of Anarchy and, under the illusion that it might not be as American as reported, sent for Mackaye. Mr. Wallack's theatre is always open to American playwrights who would like a two weeks' experiment. When Arthur gets through reorganizing the Lambs Club he proposes to hear Anarchy read. Meanwhile Mr. Mackaye is up at the Madison Square Garden staking out and surveying the "Drama of Civilization."

I want you to notice that we are beginning to import dramatic material from the West. Mr. Buffalo Bill says the best Indian policy is that which engages them at starring terms. "Give me," he declares, "two or three men like Mackaye and a garden big enough, and I'll dispose of the Indian question, once and forever, by hiring all the warriors."

Since I last wrote to you the Italian company at the Academy has gone out in disaster. It was foreseen from the start. There wasn't a man on Fourteenth street that couldn't have cast the horoscope accurately. A crowd of parasites got hold of a woman with some money and made her believe that the proper way for heroes and prima donnas to succeed is to bleed. She bled well for two weeks.

Then the hemorrhage stopped suddenly. Cards, explanations, striking orchestra, tears, regrets, extinction. Next!

But it was pathetic to see during that fortnight the old guard of Italians and Frenchmen hugging The Ballo in Maschera and dancing reminiscently round Verdi. The revival of a few tunes to these men, whose tympanums had not been cracked by the Bayreuth Festival at the Metropolitan, was like the dainty odor of our mother's shortcake coming to us across the sands of time.

Most of them had slept in their dress-coats and crush-hats for a year, buoyed up by the hope that an Italian opera would break out suddenly.

It did, it did. But the same old extinguisher fell on it.

NYM CRINKLE.

KYRLE BELLEW.

Mr. Booth's Condition.

Edwin Booth was still confined to his bed last night, and his physician, Dr. St. Clair Smith, was unable to say whether it would be safe for him to attempt to play to night or not. Many persons visited the Victoria Hotel during the evening to inquire as to the tragedian's condition, but beyond the fact that he was a little easier, though still very weak, nothing definite could be learned. The probabilities are that Mr. Booth will try to get around to-day so as to be ready for a performance to-night; but his condition does not warrant it, and it is a question as to whether his physician will permit him to go out. Mr. Chase, the tragedian's manager, is also confined to his bed with a cold that has settled on his chest.

Ye American Opera.

The programme of the American Opera season, just published, does not mention the Monumental City. Baltimore seems to be left out in the cold. It also looks as if St. Louis will not take kindly to Mrs. Thurber's scheme. Her recent visit to that city for the purpose of ascertaining whether its music loving people would be willing to subscribe $50,000 toward the general fund designed to perpetuate American Opera did not meet with entire success. The St. Louis people think it rather too much that they should be asked to contribute $50,000 for the privilege of afterward paying $2.50 a seat for operatic performances. They say they are willing to pay any sum for admission to see and hear any company of a high order, but they draw the line at paying a big bonus besides.

At the Theatres.

LYCEUM THEATRE—FROU-FROU.

Henri De Sartorys	Charles Sugden
Paul De Valreas	Fred. Terry
Brigard	W. H. Crompton
Baron De Cambri	John Findlay
Baroness De Cambri	Kate Hodson
Pauline	Grace Hall
Louise	Miss Crowther
Gilberte	Miss Fortescue

We believe that the version of MM. Meilhac and Halevy's Frou Frou, in which Miss Fortescue presented herself at the Lyceum on Monday night, was arranged by that lady herself. It is by no means so strong and symmetrical as the adaptation to which New Yorkers have been accustomed in years past. However, it sufficiently enables Miss Fortescue to show her capabilities in a direction somewhat different than Gretchen. In the first and second acts the lady really did some very refined and clever acting. With dexterous power she outlined the frivolous and silly nature of the heroine, and sustained those characteristics by means of a variety of dainty and delicate shadings. In was only in this phase of the character, however, that Miss Fortescue satisfied the artistic sense. When it came to delineating suspicion, anger, jealousy and passion in the fourth act, which is the crucial test of the presonator's ability, her efforts were either weak and inadequate or cheap and noisy. There is in Miss Fortescue's efforts to portray the violent emotions, a singular combination of what is called in the slang vernacular "jakiness," and a desire to produce a sort of cyclonic disturbance. In the scene where Gilberte overwhelms her sister Louise with angry reproaches, Miss Fortescue shrieked in alternate contralto and falsetto with such loudness and indistinctness as to confuse the mind and deafen the hearing apparatus. Only bad language was neccessary to give the spectator the idea that he was witnessing an altercation between a maddened fish-wife and a customer who had tried to get the better of her. There, too, was lack of pathos in the final act which even the most ordinary actress ought certainly to be able to make affecting. Judging from the superiority of Miss Fortescue's acting in the first and second acts as above alluded to, we should not be surprised if she should prove quite successful were she to essay the walks of high comedy. She cannot thrill us and she cannot make us cry; we are not sure that she cannot make us laugh.

Her support was, on the whole, very good. Charles Sugden gave an easy and natural performance of De Sartorys, and quite redeemed the unfavorable impression created by his Mephisto. Brigard received excellent treatment at the hands of W. H. Crompton. Kate Hodson was almost too amiable for the scheming and mischievous Baroness De Cambri, while Miss Crowther, despite a certain awkwardness of manner, played Louise sweetly. There is not a word to be said in praise of Mr. Terry's De Valreas. He was stiff, angular, imperturbable and generally ineffective. The play was very neatly mounted. Frou-Frou will continue to occupy Miss Fortescue's attention for some time to come.

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WALLACK'S THEATRE—SOPHIA.

Tom Jones	Kyrle Bellew
Squire Western	Harry Edwards
Partridge	Charles Groves
Blifil	E. J. Henley
Mr. Allworthy	W. J. Constantine
Square	Daniel Leeson
George Seagrim	Creston Clarke
Sophia Western	Annie Robe
Mrs. Tabitha Western	Mme. Ponisi
Lady Bellaston	Katherine Rogers
Molly Seagrim	Carrie Coote
Mistress Honour	Kate Bartlett

As we more than half expected, Robert Buchanan has lost the spirit of Fielding and emasculated the ingredients of "Tom Jones" in the dramatization of that famous novel which was brought out last Thursday night at Wallack's. Mr. Buchanan is a literary iconoclast; he has no respect for the sanctity of greatness. He would dramatize the Koran if he thought anybody cared to see it. He has attempted the foolish and impertinent task of denuding a classic book of the genius of its author's touch, and, huddling its bare bones into a bag, throwing them at the public to be sniffed and gnawed at.

Fielding's masterpiece, aside from its literary interest, is chiefly valuable as an authentic picture of English life at the time in which the action is laid. There is no question about the naturalness of the scenes any more than there is about the human strength of the story and the characteristic and contrasted types formed by the leading actors. It is, of course, impossible to transfer Western's vulgar language to the stage, as it would be an outrage to decency to reproduce some of the salient incidents that go to make Fielding's work a substantial, symmetrical structure. Boaden tells how Johnson replied when he was asked his opinion of a purified Shakespeare for public representation: "Purified, forsooth! Why, half the enjoyment of the plover is the little trail on the toast."

And so it is with "Tom Jones." Our refined or effeminate stomach is too delicate for the blunt truth of a Fielding. We must have our filth gilded and sweetened ere we can swallow it. We will rave over the adulterous dramas of the French when we would rush in horror from the ingenuously direct comedies of Congreve and Farquhar. In other words, we no longer will tolerate the calling of a spade a spade. Mr. Buchanan tries ineffectually to call it something else. And so he has thinned "Tom Jones" to gruel-like consistency and removed in many cases the foundation stones on which the story rests.

In his labor of dramatization Mr. Buchanan has brought very little skill and less art. The language is poverty-stricken and the situations border on the ridiculous. The first-nighters received the play with more cordiality than it was entitled to according to its merits.

Mr. Wallack's company gave the piece a first-rate representation, but even their well-directed efforts were unavailing. Mr. Bellew exhibited more of [illegible] than decency demands. When Mr. [illegible] this [illegible] with the female base-ball players' pictures in the cigar shop windows [illegible] Mr. Bellew's costume as Tom Jones. Aside from this his performance was [illegible] and respectable—nothing more. Squire Western found a capital exponent in Harry Edwards, although the bluff and [illegible] country magistrate was some[illegible] his choice vocabulary. Charles Groves made a hit with his clever personation of Partridge, the educated barber that stands Tom's friend. Blifil was played by Mr. Henley in the same deliberate, mechanical style that this actor is accustoming us to in everything he undertakes. Square, Seagrim and Allworthy were very well acted by Messrs. Leeson, Creston Clarke and Constantine, respectively. Miss Robe was a charming Sophia, and Mme. Ponisi's Tabitha pleased the critical mind. Miss Rogers was effective as the dashing and amorous Lady Bellaston. The stage was beautifully set. When Sophia has run its course, Sister Mary will be brought forward.

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Bartley Campbell's Siberia was presented on Monday night to a moderate audience at Niblo's after a long tour on the road, which has worn off all the color from the scenery and fossilized many of the company into noisy staginess. This well known play is so full of exciting dramatic situations that if played with only a modicum of skill it must be attractive, while it undoubtedly presents many opportunities for the highest range of artistic ability which were almost wholly neglected by the company. It was evident that from playing nearly a thousand nights, sometimes before non-critical and uncultured audiences, the company had as a body acquired the habit of playing to the gods who were on the occasion vociferous in their approval. Those who sought for the finer touches of art were doomed to disappointment with but one or two exceptions. Of these the first in order to be mentioned was Charles W. Butler, whose impersonation of Michael Trolsky is a finished and droll performance, showing him to be a comedian of a high order of merit. The next in importance was Forrest Robinson's Nicolai Naigoff, a well sustained and strongly rendered character. Charles B. Waite acted the repulsive part of Michael Sparta in a strange, crouching attitude, for which it was difficult to find a meaning, unless it was intended as an imitation of the Tetrarch in Claudian, which was itself charged to be an imitation of Henry Irving's mannerism. John Dailey as Jaracoff, the licentious and cruel Governor, who is responsible for the abduction of Sara and the massacre of the Jews, sustained his role with ease, though by no means attaining to the light and shade the part admits. Ivan Nordoff was fairly rendered by George F. Nash, but without much color. The part of Sara, which is full of great opportunities, was filled respectably by Adele Belgarde. She, however, like all the rest of the actresses in the piece, falls into the error of supposing that hideous shrieks like railway whistles form an artistic method of expressing terror. To the inexperienced playgoer the whole play, as rendered on Monday, furnished an evidence of the debasing effect of long runs on the road. A fine play was given by a well balanced company, most of whom showed in places that they had the power, with study, to make it a remarkable piece of deep human interest, yet not one of the company (except Mr. Butler and Frankie McClellan) was wholly free from the claptrap acting which appeals to the back benches. The spectacular arrangements of the crowds and groups were very good, notably the riot against the Jews, the palace scene and the revolt of the convicts at the mine.

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A large audience greeted Robson and Crane in the spectacular presentation of The Comedy of Errors at the People's Theatre on Monday night. The play was staged with the splendid scenery and surrounded with the classic accuracy in detail which achieved such success on its production at the Star Theatre in the early part of last season. The Odeum of Ephesus, with the beautiful Ionian city in perspective, in the first act, and the Harbor of Ephesus, in the second, are master pieces of the scene painter's art. The dance of the Bacchantes and the chorals of the priestesses of Daina were pleasing features of the great comedy. The mirth-provoking *contretemps* of the two Dromios delighted the audience, and the appearance of Mr. Crane or Mr. Robson was the signal for laughter or applause. The supporting company was exceptionally strong. H. A. Langdon was a vigorous and efficient Ægeon, the aged merchant of Syracuse. Clarence Handyside, as Antipholus at Syracuse, and William Harris, as Antipholus of Ephesus, were graceful in action and finished in the reading of their lines. Selena Fetter's impersonation of Adriana was stately and spirited, while Alice Brown was charming as Luciana. May Waldron made a statuesque and beautiful Phryne. Next week, The Silver King.

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The Third Avenue was fairly attended on Monday night, when T. J. Farron appeared in Montgomery Phister's farce, A Soap Bubble. The piece is modelled after the Charles H. Hoyt series, and, like them, depends solely upon the ability of the performers to interest and amuse. The dialogue is as transparent and unstable as the title, but fortunately Mr. Farron and his associates are able to keep the fun at boiling point by their individual efforts. The star was neat and pleasing in his various specialties, albeit his singing was somewhat less agreeable than usual, owing to a severe cold. Mr. Farron was encored, however, many times. Gracie Emmet is a bright and pretty soubrette. She was a pleasant feature of the performance as La Dodge. E. J. Connelly contributed to the general enjoyment by his capital knockabout comedy work in the barber-shop scene. Next week, Frederick Warde.

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The Howard Athenæum Star Specialty company, one of the most popular vaudeville organizations on the road, opened to a packed house at Tony Pastor's Theatre on Monday night. The Howard Athenæum company is a strong drawing card in New York, always presenting a varied programme of novelties. [illegible] no vacant seats at Tony Pastor's [illegible].

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A [illegible] enjoyed the presentation of [illegible] by Phosa McAllister and her company at the Windsor on Monday night. The play was [illegible] performed and effectively mounted. Miss McAllister was very intelligent and impressive as Kate Denby, delivering her lines discreetly and cutting a handsome figure. Harry Duffield's Walter Lee, M. J. Jordan's Maguire, and Annie Shindel's Bella were satisfactory efforts. Miss McAllister has a good working company. If it contains no great names it at least does good work, and that is more than can be said of some more pretentious touring combinations. Storm-Beaten next week.

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The Silver King is being played at the Grand Opera House this week by the Hedley and Harrison company. The performance of this organization has received notice a number of times in these columns. The audiences are large and appreciative.

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Edwin Booth has thus far had a tremendous engagement at the Star. The theatre has been crowded nightly. On Saturday evening he acted Bertuccio in The Fool's Revenge to an audience whose enthusiasm was unbounded. We have never seen this superb personation to more advantage and with better surroundings. Mr. Booth thrilled and electrified the assemblage by the terrible intensity of his acting in the third act. The scenery was good, the dresses beautiful, the company in excellent form and the representation smooth. Since Tuesday Mr. Booth has been too ill to play, but his reappearance in Richelieu is expected this evening.

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The O'Reagans is reaping a harvest of applause and profit at the Park. Mr. Harrigan's comedy, his individual acting and that of his company are most enjoyable.

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Mr. Boucicault will perform The Jilt at the Standard Theatre until Saturday night. The comedy has drawn fair houses. On Monday next Rosina Vokes is expected to begin an engagement, but there appears to be some doubt whether she will be sufficiently recovered from her recent illness. The management, nevertheless, announce the talented soubrette's *rentree* in very positive terms.

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Jim the Penman is the most pronounced success in Mr. Palmer's experience at the Madison Square. The drama, its admirable representation and faultless setting are attracting the attention and patronage of our most discriminating play-goers.

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Little Jack Sheppard is holding favor tenaciously at the Bijou, despite of malicious rumors that the attendance is waning, and Mr. Goodwin contemplates turning up shortly in the English farce-comedy, Turned Up. Jack Sheppard, in all probability, is destined to remain a fixture a great part of the season.

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Keep It Dark is to be succeeded at Poole's Theatre next Monday night by Roland Read in his amusing farce, Humbug.

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The minstrels on the stage of Dockstader's continue to embody all that is clever and entertaining in this line of entertainment, and the houses are consequently maintained at a prosperous and mirthful pitch.

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M. B. Curtis is delighting crowds with Caught in a Corner at the Fourteenth Street Theatre. Mr. Curtis is not only supplying merriment to New York this week, but light to New York's Harbor. Miss Liberty would be shrouded in darkness were it for the comedian's combined business enterprise and patriotism.

The Musical Mirror.

After a loud flourish of trumpets, after some marked successes, with a prima donna assoluta who was universally allowed to be charming, both as singer and actress, and with a favorite tenor, a competent basso, and a capital baritone—Angelo's grand Italian Opera company has collapsed. It cannot be said that the public would not have opera in Italian, for the public went numerously at first, and was most appreciative and good-natured. On the first-night we heard on all sides warm congratulations on the return of Italian opera—reminiscences of the golden days of Brignoli, Amodio, Marini, Lagrange, Testa, etc., were bandied about, and anticipations of like delights were freely indulged in. Even the trashy music and dull book of Petrella's Ione could not quite obscure the operatic atmosphere, and many, ourselves included, came away with the pleasant sensation of having met an old and valued friend, whom we had missed; a little aged, slightly worn, but still most welcome to us. When Mme. Valda appeared in Un Ballo, in Maschera it seemed as if youth, beauty and voice had come together upon the stage. A pretty woman, a lovely voice, a charming singer, and an excellent actress—what more was wanted to ensure success? Just what the management, blind and stupid, did not give us—an acceptable repertoire. In tais country, or in England, nobody ever wanted to see or hear I Lombardi, I Du Foscari, and all that job lot of perfunctory works got up for carnival time in Italy, and for opera houses which are used far more as lounges for the idlers of society, and meeting places for lovers, than as temples of true art. In Italy people go to the opera to pass the evening with their acquaintances. The music is listened to when a new singer or composer appears or a favorite artist has the stage. But, except under such circumstances, everybody chats, ogles and laughs just as they would in a drawing room. So the intrinsic dullness of an opera may not be absolutely fatal, as it is here. Here, we go to the opera to be amused. There, they go to amuse themselves. In this lies the whole secret. Besides, in this country we have no State subvention. A play or an opera must stand on its own merits. Therefore it behooves managers to be wily and far seeing before they invest their money. It does not at all follow that because an opera is tolerated in Italy, where people go to talk, it will be received in America, where people go to listen. If any manager be so penny wise pound foolish as to put on a dull opera because he or his friends happen to have a lot of old books to dispose of, that manager will assuredly come to grief. Better to print new books to a profit than to sell old ones at a loss. Fifteen cents for a book and ten dollars injury to the season is poor calculation, and it seems to us that this was the policy adopted by Signor Angelo and his associates. Had we had more of Un Ballo, Aida, Faust, Carmen, Lucrezia Borgia, Trovatore and the like, and more of Mme. Valda, less of Lombardi, Ione, I Du Foscari, and less of the over-ripe and faded prime donne who quavered their uncertain tones in lugubrious scenas, the result would have been far different. In short, had we had light, youth and freshness instead of gloom, age and decay, the Italian opera season might have been a profit and a pleasure instead of a loss and a bore. We are very sorry that our old and beloved friend, Italian Opera, should have been so scurvily treated by her foster-parents, and sincerely hope to see her yet cherished into life by proper treatment.

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Never was a more appropriate choice of an opera wherewith to open the season at the German Opera House than that of Goldmark's Queen of Sheba. It is eminently a plutocratic work. It glistens with gold, sparkles with jewels, glories with gaudery of purple and scarlet, and so appeals to the taste of our New York merchant princes and railway kings and their wives and daughters and dudes in the most irresistible fashion. There is an Oriental sensuousness in the music, in the story, in the stage setting that carries us into a land flowing with milk and honey, not unmingled with wine and rich meats, for Solomon lived before Mahomet, the reformer, and people got drunk in his time even in the temperate East. Nevertheless Goldmark is not a poet-musician any more than a decorative artist is a poet-painter. He is merely a colorist, very rich and gorgeous we freely admit, but still a mere layer on of slabs of paint cunningly contrasted and deftly mingled, but with no more underlying vein of poesy than there is in the mechanical changes of a kaleidoscope, or an electric prismatic fountain, or a display of fireworks, or a rich woman's *parure* of jewels, or any thing else that is merely gorgeous.

Indeed, we scarcely see how anything like true poetic art could be infused into the merely sensuous and sensual scenes of the life of Solomon the King, if we take the record as a literal history of men, women and things, and not as a solar myth, allegorically. Solomon as a man is a more luxurious, crafty, sensual, Oriental despot. As a sun-god he is a fountain of wealth, wisdom and happiness. Goldmark and his librettist take the Hebraistic view, of course, and dress it in appropriately Semitic words and music, and we have a feast of the senses—not of the reason—a flow of matter; not of soul. But there is pleasure in all this, and pleasure of a kind well suited to the tastes of the guests at the banquet. Besides, the viands are admirably dressed and grandly served.

The new prima donna, Förster-Herbert, made a deep and a favorable impression. Her voice is rich and voluminous, her figure stately and her action grand. Lehmann, Brandt, Alvary and Robinson were as good as last year, and that is surely saying quite enough. The band was excellent, under the capable direction of Seidl. Cavalazzi and her ballet were the poetry of motion, and the scenery was so absolutely perfect that we can find no peg on which to hang criticism. The performance was as a rich setting to a very brilliant piece of paste.

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The Mikado is doing well, as usual, at the Fifth Avenue Theatre. No operetta since Pinafore has shown such persistent life as this Japanese eccentricity, and the present company plays it for all that it is worth. Perhaps a little less of the burlesque element would be as well, but we must not be too captious. It is an excellent performance all through, and the crowded houses attest its popularity.

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So we are to have the favorite Erminie back at the Casino. "Cead mille failthe," as the Gaelic has it. To welcome the coming and speed the parting guest is true courtesy, and we bid a kindly farewell to a company that, had not unfortunate circumstances marred its chance of success, and had a better piece been the vehicle for its introduction, might have had better luck. But the Earl and the Commodore between them killed all chance. We have often expressed ourselves plainly as to the cackling gossipred of some of our contemporaries, and we renew our protest against the caddish mixing up of private with public things. It is a remnant of provincialism, and our good city of Gotham must get rid of such pettiness before she can claim her just rank as a metropolis. Scandal flourishes in country towns—cities should smile superior. Besides, those who live in glass houses should beware how they throw stones, and we ought to cleanse our own Augean stables before we cry out at foreign taint. Meanwhile, welcome back Frank Wilson, Pauline Hall and all their associates, and better luck to Violet Cameron and hers.

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Koster and Bial is doing right well, spite of all prohibitory laws. The new burlesque has caught on finely, and the artists engaged in it are universal favorites.

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So long as the musical first-part at Dockstader's Minstrels holds to its present standard of excellence will that institution continue to thrive. Jose, Pepper, McWade and Nobles make a quartette the like of which is not to be found elsewhere, and the quality of the music is of equal excellence.

Notes from Paris.

The Fall and Winter season of all the theatres has begun, if I except the Theatre de Paris, which opens to-night with a melodrama by M. Mar[illegible], ex-Captain in the army and radical politician since the downfall of General Thibaudin. The pleasant weather which has been the rule for the past month has told to a certain extent against the receipts, but at all the houses where an attractive bill is offered the managers have done a fairly good business. Take the Comedie-Francaise for example, where Hamlet, Chamillac and Denise have alternated with the classical repertoire—the house is full each evening. At the Gymnase a new interest has been given to Meilhac and Halevy's Frou-Frou by Madame Hading's interpetration of the title role. Mlle. Brandes has attracted crowded houses to the Vaudeville by her excellent impersonation of Gerfaut, and at the same time secured for herself admission to the Francais company at the end of her present engagement. Judic, at the Varietes, is reviving a popularity that had somewhat waned before her recent visit to America, and Dennery's Martyrs is drawing tears nightly from a large audience at the Ambigu. Madame Simond Arnaud's poetic drama of the Fils de Jahel fills the Odeon every night, thus showing that tragedy in verse has still its admirers.

At the Renaissance the Trois Noces is a success, and the same may be said of the Femmes Collantes at the Dejazet. This piece is the first work of an author twenty-one years old, M. Gandillot, who has shown a wonderful cleverness in the construction of his comedy. The Porte Saint Martin, now that Sarah Bernhardt is no longer its shining star, is depending upon Mlle. Tessandier, an actress of great merit, who is showing her admirable qualities in the Tour de Nesle. After this drama has had its run the manager intends to mount another one of the elder Dumas' plays; they always take wonderfully well. The Chatelet, having exhausted the success of the Adventures of Monsieur Crac, will soon revive the Tour du Monde, while its great rival in fairy pieces, the Gaite, will shortly produce the Cigale et la Fourmi.

At the Grand Opera the ballet of the Two Pigeons has confirmed the hopes founded on M. Andre Messager, the young musician who finished Barnicat's score of Francois les Bas Bleu. His latest work is melodious and elegantly written. In another month we shall have Paladilhe's score for Sardou's Patrie, in which Mme. Krauss will make her first appearance after several months' absence. The Opera Comique is busy with the rehearsals of Egmont, music by Salvayre. In the meanwhile the manager is bringing out some debutantes. Mlle. Salambiani, a graduate of the Conservatory last year, sing the role of Marie in The Daughter of the Regiment, and soon we are to hear Mlle. Vladaia, who comes from Roumania, in Lakme, the role created by Mlle. Van Zandt. The opera bouffe is not specially flourishing. Adam and Eve, at the Nouveautes; Madame Cartouche, at the Folies-Dramatiques, and Josephine Sold by Her Sisters at the Bouffes, are trying to keep head above water, but the fact is that the operette has been on weak legs for a long time. We need a new Chimes of Normandy or a Mascotte to revive the inetest in this kind of amusement.

Your readers have all heard of Jean Richepin. His fame long ago spread beyond the confines of France, not only on account of his unquestioned talent, but because of his wild pranks with Sarah Bernhardt. It was he who escorted the angry Sarah to Marie Colombier's house when Fedora took the law into her own hands and horsewhipped her former friend; it was he who translated Macbeth for the actress, and who wrote Nana Sahib for her; it was he who one evening when Marais fell suddenly ill, took his place at the last moment and played the role of his own hero; it was Richepin who, infatuated with Sarah, left wife and children and followed her on one of her rambling tours through Belgium and Holland. All these breaks were recounted in their day, and I only recall them now to freshen the memory of any reader who, on heating of the successful production of Monsieur Scapin at the Comedie Francaise, may ask who is this Jean Richepin? Richepin happily saw the error of his ways two years ago, and settled down to serious work. The first result is his comedy, which has been enthusiastically received at the leading theatre in France. The piece is an imitation of Moliere's classical comedy, is written in strong and elegant verse, and contains two or three charming scenes. M. Richepin has taken Moliere's Scapin and made a bourgeois of him. Old and married, Scapin sees a suitor prowling around the house for the heart and hand of his only daughter, Lizette. This suitor, Florisel, is accompanied by his valet, Tristan, and endeavors to cut out Barnabé, a lawyer's clerk, whom Scapin has chosen for Suzette. In brief, Monsieur Scapin is suddenly taken with a desire to renew the pranks which in his younger days had made him famous. So he gives Tristan all sorts of points that the valet uses against his master's rival. The two Coquelins are wonderfully fine in this piece, and on seeing the marvellous acting of the elder brother I could not help thinking what an irreparable loss the Comedie Française is to sustain at the close of next month.

On the same evening, at the Français, a little one-act piece in prose, Virtuous Women, written by Henry Becque, was played as a *lever de rideau*. This piece was produced at the Gymnase six years ago and passed almost unnoticed; but since that time M. Becque has written The Corbeaux and The Parisienne, two of the strongest works that have been played for many a day. The first-mentioned has already been given at the Francais, and the second, originally produced at the Renaissance nearly two years ago, will soon be taken into its repertoire. Michel Pauper, another new piece by M. Becque, is in rehearsal at the Odeon.

M. Edward Joudinot, not content with his fame as a writer of comedies, has [illegible] show that he can succeed in other [illegible] well. So he has written a ballet [illegible] Theatre, and last night it was given [illegible] first time. Viviane is founded [illegible] legends of the Round Table [illegible] full of color, movement and [illegible] tableaux being arranged to show [illegible] dancer, Cornalba, in her poetic [illegible] rest of the troupe in the ensemble [illegible] marches and pantomimic scenes [illegible] is by Messrs. Pugno and L[illegible] young French composers. It is [illegible] noisy as the Italian music that has [illegible] been played at the Eden, and the [illegible] have managed to infuse into their score [illegible] more grace and melody than was [illegible] with their two or more predecessors.

S[illegible]

The Giddy Gusher.

The Gusher has boarded till she feels like a circus-poster, and this Fall she got enamored of recently-built flats. Landlords got hold of her, and it was lovely to listen to their eloquence. Going down to see the places and reading the signs on the dead walls and rocks, she got the high-flown descriptions so mixed that she isn't prepared to say if it's one of the Araminta Flats or Tough's Liver Pills that has an elevator and steam heat in, but she thinks one of the top flats would be good to move a torpid liver.

* * *

I went with one landlord to look at his newly-erected apartments, and he stopped at the door and gave me the key. I knew in a moment why he didn't accompany me when I saw the flat. The man was three feet in diameter, and the private hall was two feet-four. What a cosy place it was! The parlor had a tiled fireplace, and a sofa placed against the wall opposite would be near enough to allow you to put your feet on the fender. The kitchen was so near the parlor you could sit on the piano stool and baste the turkey in the range. The bath was a darling. The floor had some kind of cement or linoleum put down so that when you took one leg out of the tub and put in the other, the water didn't necessarily leak through upon your neighbor's dining room table. A ton of coal would last all Winter, as the range held about a tea-cup full at a time.

* * *

I noticed a little strip of highly decorated wood in one or two of the rooms—which on inspection proved to be the clothes-press doors and the entrances to the china closets. They did not admit the head and arm at the same time. You had to put your head in first and look where the thing was, and then put your arm in and get it. The chandeliers were stuck full of glass garnets and emeralds and porcelain opals.

There was as much fire gilt gingerbread in a room as you find on a jewel box; but I couldn't find a space of three feet along the walls to run a sofa or a piano in.

I finished my inspection and returned to the cheerful landlord, who awaited me on the fourteen-inch doorstep.

* * *

"How do you like it?" asked he, with a self-satisfied smile. "Compact, cosy, isn't it?"

"How do you get the furniture in?" I returned for answer.

"The usual way, of course."

"I've got a Weber upright," said I. "He's wider through his midriff by some inches than that doll-baby corridor of yours."

"Most fashionable pianos come now with a variable cut-off," said that lovely landlord.

"With a what?" I snorted.

"The key boards come off."

"Come off!" I echoed.

"We have a good deal of furniture that can be taken apart for the convenience of removal."

"I should suppose so," said I. "You couldn't open a jack knife in that parlor, and a second help to pudding would make you a prisoner in the dining room for twenty-four hours, sure."

* * *

But at last I found a flat where the landlord was his own agent, and he had built the place big enough to go in and collect the rents, and I took it and went down town to furnish it. The big things were soon accomplished, but when I struck a department called "house-furnishing" I just sat down nonplussed. A bloated bank book wouldn't buy the half that I was told was a labor-saving necessity. The patent things that I "must have" would fill a truck—potato parers, apple-peelers, nutmeg graters, egg beaters, raisin-stoners, coffee grinders, lemon squeezers, fruit covers. At twenty-five cents apiece they came, by mental arithmetic, plum up to the price of a sealskin coat. After folks have been married so many years they begin to have tin, wooden, glass, silver and gold anniversaries, and handy epochs I should think they would be. But, married or single, when you go to keeping house you want to have a gimcrack festival, when it shall be the duty of friends to buy some tin tinktum to fill a long-felt want.

* * *

I mean to impress on my constituents the importance of sending the Gusher a peeler, or a stoner, or a smasher, or a squeezer at once, and I expect to find THE MIRROR office blocked up with the recent inventions of man for the delectation of women.

* * *

I was talking with a Bostonian, the other day, and he gave me a glowing account of Barrett (Wilson B.) at some dinner, [illegible] recitation, "Gone with a Handsomer [illegible]." Of course that's getting as bad as [illegible] McCullough's "Little Stowaway," or [illegible] "Hero," I forget which. You always got that from John, though he knew some other piece. I remember one night a lot of John's kind were together and they got to speaking pieces, and John got on his hind legs and assumed a reflective air. He raised his hand and opened that handsome mouth with the slow, sweet smile peculiar to him. I just doubled my fist and said, "*If it is* that 'Little Stowaway' again——." And John began. I don't know what it was, but I think he recited all those sonnets bound up with Shakespeare's plays.

* * *

It was heavy as lead and dreary as a Winter's day. On and on went the recitation. He warmed a little and raised his head like a horse who sees the stable-door invitingly near. We all rallied and evinced an interest which we felt in hearing the end. No—on went John, his resonant, sonorous voice shaking up the four and five syllabled words. He took a sentence like a five-barred gate. "Home stretch," we murmured. Not much; it was a rush for wind—he had doubled on us and was coming down in a fresh opening sort of chorus that made us faint and weak. Some one took out a watch; another yawned. John looked at the chandelier and never winked. I never heard so much long-metre verse of heroic proportions in my life. Finally it struck me I'd pay some attention. The couplets were getting very familiar. Sure enough, there were but six verses of ten lines each, and every time he got through 'em he began all over—as Wallack used to make twenty five men do a whole regiment in Ours, by flying round a set piece and falling right in behind again.

* * *

Recitations are awful bores, unless folks do as Harry Edwards does—get up in a new one for every festive occasion.

* * *

I belonged to a club a few years ago, where at the meetings it was incumbent on every one to do something new. One day there was an excursion planned, and there were two ladies short, owing to some misunderstanding about time and place. I was ordered to bring in two recruits to fill the ranks. On one block I captured Laura Don and Jeffreys Lewis.

"You'll be expected to sing, tell a story or give a recitation," said I, on the road to the hall of dazzling light where we held high festival.

* * *

There were a host of bright and clever people assembled, and, after many good songs and clever stories, some one called on Jeffreys Lewis, and she responded by reciting "The Bridge of Sighs" as no one of us ever heard it done before. All eyes had been directed to Miss Lewis, and amid the outburst of applause that followed some one said, "Now, Miss Don, it's your turn."

"I've done it," said Laura, as she turned from the window and pinned upon the wall a chalk drawing of Lewis—as clever a likeness and striking a picture as a week's time would enable an ordinary artist to produce.

* * *

What a talented woman poor Don was! It seems to me, as I recall most of the brilliant people living in New York ten years ago, that the most of 'em are dead.

One of the brightest stars in burlesque opera at that time was a pretty, good hearted creature with a fine voice and quite a little dramatic ability. She accumulated enough money to live on, and then, amid unaccustomed indolence she got in the way of using stimulants to an injurious extent. She has been in the habit of visiting the hotel where your Gusher lived, and, in company with a gentleman to whom she was warmly attached, would sit in the parlors and sing and play for hours. Many a time, at all hours, I have heard her voice and the merriment of her companion.

Finally this Summer she sickened and died, but just before her death she married the gentleman who had been so attentive to her, and I read her marriage and death in the same paper.

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Just one week from the day these events were simultaneously published, a sudden row in the hotel parlor announced the arrival of some city Arabs. That poor piano with whom I have so often sympathized was attacked by the musical fiend that seems to pursue it with relentless malignity. "White Wings" was warbled two blocks off the key. "Climbing up the Golden Stairs" was done in the lamest manner. "The Jolly Brothers" moved me to tears. When a stentorian and familiar voice struck up some darkey melody, the unhappy piano groaned in unison. Then came the pat pat of a juba dance, and some very energetic break-down steps shook the end of the hotel.

For two mortal hours this discordant pandemonium was kept up, when, passing the open parlor door, who did I see but the widower executing a war dance and prancing about the floor in a state of jubilee that justified his doing a clog.

* * *

Well, well! The man was as much astonished as I was, and when I asked if this saltatorial performance was the latest evidence of a broken heart, he undertook to tell me he was trying to forget the dear departed.

"But good Lord!" said I, "this is the one spot with which she is identified more than with any other. The walls of that parlor have hardly done echoing her voice. I should think you could see her face on the keyboard of that piano. This is the last place to forget poor Nelly in."

What a state of grief that dear man did fall into! How ardently he wished the dear dead woman back! How he claimed all my sympathy, and told a tale of woe and unassuageable sorrow that was intended to break me all up.

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Oh, I tell you, my dear MIRROR, if it was only given to some of us women to come back after our funerals and size up the condition of the bereaved, there would be no melancholy spook loitering round the gates begging Peter to let down the bars that they might go comfort Isaac or Ichabod as we have reason to believe many disembodied wives do.

*

Well, during the manufacture of this Gusher the subscriber has become a householder. She wiped her face on a pillow-slip this morning and ate her breakfast on the stationary tubs. She found salad dressing in the coal scuttle and sweetened her tea with salt.

She has slept with a tin boiler under her noble head, as not a pillow could be found. She has smashed her thumb with a stove-lifter trying to emancipate toilet articles which are headed up in barrels. She has suffered, has your

GIDDY GUSHER.

London News and Gossip.

LONDON, Oct. 28.

St. James' Theatre, the high-toned temple of dramatic art, which is really presided over by the Mother of the Modern Drama (though the ostensible and responsible lessees and managers are Messrs Hare and Kendal), was reopened with great splendor on Saturday night, all the brilliants and fashionables who had been able to cadge tickets from the Huy and mity acting manager turning up with praiseworthy punctuality. Some of the elements of a surprise-party were not wanting at this solemn function, but of these more anon. No one was surprised to find A. W. Pinero's new and original play, The Hobby-Horse, original as well as new. One may not always approve of the direction which Pinero's originality takes, but you can't get away from its existence, and I don't know that anybody wants to. His strong suit is extravagant humor, and when he plays it in the form of broad farce he scores all the time, as witness The Magistrate and, in a minor degree, The Schoolmistress. But when the ingenious Mr. P. essays the higher comedy vein and imparts a serious element into his work the result is occasionally confusing. You can't be sure whether he is in earnest or not, and hence kind friends in front get an idea that the author is guying his own creations and (by implication) them also, and they don't like it, and sometimes they signify the same in the usual manner.

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On Saturday some of the unfashionables and non-brilliants who had paid for admission to the pit and gallery discovered ere the finish "a divided duty" in this connection. Not merely did they refrain from swelling the chorus of adulation which is (by the management) considered *de rigueur* at this theatre; the voice of the bird which saved the Capitol ominously asserted itself, and though its sound was eventually overborne by the plaudits of less severe critics, it is impossible to deny that those stern pittites had reason for the faith which was in them—and all because the author would not at the outset make up his mind what he would be at.

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The Hobby-Horse is a story told in three chapters, respectively labelled Philanthropy, Sentiment and Expiation. Chapter I. is bright, bustling and irresistibly comic. Mr. Jermyn, a jerky, peppery little widower with a grown-up son, marries a young woman of, as the police reporters say, "considerable personal attractions." He is mad on horse-racing. She is hogs on philanthropy in general and slumming in particular. Wherefore, she would found a Home for Homeless Children, her husband (as she complains) having provided none for their own nursery. There is an old farm house on their estate which would be just the thing. Jermyn doesn't mind starting the Home, but insists that it shall be for decayed jockeys and old sports—a luminous notion highly creditable to Pinero's inventive faculty. Mr. Pinching is Jermyn's lawyer. Miss Moxon is Mrs. Jermyn's friend and guest. Miss Moxon is eager for matrimony. Pinching is "eligible" but cautious. Miss Moxon is due in London, where she has been engaged as companion to the niece of an East end curate, who is going away for a holiday. Of course she would rather stay and capture Pinching. What is to be done? Jermyn has gone to Paris to see the Grand Prix run. The artful spinster proposes that Mrs. Jermyn shall personate her, and for the time being take her place in the East end curate's home, whereby the one lady will be enabled to indulge her passion for "slumming" and the other may perchance find in the haven of matrimony a refuge from the storms of single cursedness.

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This is a very pretty arrangement as it stands, and it is easy to see what complications a constructor of Mr. Pinero's ingenuity might evolve from it. Less easy is it to understand how the high-toned Mother of the Modern Drama consented to connect herself with a notion which requires a Criterion atmosphere for its proper exploitation. However, if *she* doesn't mind, I don't. Well, then, in Chapter II. Sentiment is turned on. Brice, the curate, a handsome young muscular Christian, falls head over ears in love with the supposed Miss Moxon, and is promptly chucked from his curacy because the rector's wife is scandalized by such "goings on." Meanwhile Jermyn has advertised for a sporting clergyman to act as warden of his home for decayed sports, and Mrs J. has successfully plotted and schemed to get Brice appointed to the post—another pretty little arrangement which suggests more than it expresses, though to the pure all things being pure, it doesn't matter so much at the St. James as it would elsewhere. Of the trouble which ensues presently I need not enlarge. Old J. comes back unexpectedly and catches the curate pouring his love tales into Mrs. J.'s ears. This is done in a dark room, so the husband doesn't recognize his wife. The Expiation of Chapter III. is the cruel awakening of the unfortunate young curate from his dream of love, and it was the incongruity of this mixture of farce and tragedy which jarred upon the judicious on Saturday, with the result above stated. Of course everything comes right in the end—and why not, seeing that, as Mrs. Jermyn herself remarks, "after all, no harm has been done." Which statement may or may not be true, but if these philanderings had happened anywhere else than within St. James' sacred walls I couldn't have gone bail for its accuracy, anyhow.

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One of the surprises hinted at above has already been indicated. Another and more welcome one was the absence of Mr. Kendal from the cast, for which relief sincere thanks was offered up by those who had expected that "Madge" and "Willy" would continue to histrionically emulate Darby and Joan forever and forever. Mrs. Kendal played Mrs. Jermyn, and, barring that she seemed overcome with surprise at allowing herself to drift into such compromising situations, played very well. Mr. Hare as Old Jermyn was just in his element, and delighted everybody. Mrs. Beerbohm Tree made a big hit as the husband-hunting spinster, and Mr. Mackintosh caused much merriment by his portrayal of a decayed sport. The unfortunate young curate, Brice, was represented in a very manly and characteristic fashion by Mr. Waring. Hence the sympathy went the wrong way, and hence, in some measure, the disapproval shown by some of the audience. The Hobby-Horse, though not perhaps a success in the best sense of the word, is, at all events, a very clever and humorous piece—and indeed Pinero's failures are better than some people's successes.

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Last Thursday evening your Miss Grace Hawthorne duly appeared at our Olympic in Miss Multon rechristened for present purposes The Governess. A large consignment of London "Ammuricans" was ordered in; and we, who are English, you know, were fully prepared to accord a warm welcome to the little lady and her venture. But alas! we all spent a very dreary evening, save when some speech or bit of business intended to be taken in the serious aroused feelings that were far otherwise. Seeing that Miss Multon has so often been inflicted upon you and your fellow-citizens by the Great Clara Morris and her many would be imitators, I abstain from giving you any details regarding the piece itself, except to say that it has also been tried here several times, and that its dreariness has always prevented its rising to the regions of success. I cannot think how Miss Hawthorne came to begin her season here with it, for not only is it a bad play (according to English and American tastes), but Miss H. lacks the necessary strength and variety for so long and arduous a character.

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The chief scorers in the piece were the two children, who have so much to say. These were admirably played by little Phoebe Carlo and the smaller Queenie Norman. Next to these the buxom brunette, Olga Brandon (just returned from your shores), was best. She played the second wife, whom the uncomfortable and unreasoning Miss Multon bullies so roundly ever and anon. The mentoik, chief of whom were George Temple and Stanislaus Calhaem, did not have much chance, but they did their best. Some welcome fun was served up before The Governess began, in the shape of The Little Rebel, capitally played by Lydia Cowell, the wife of James Mortimer, who is, I believe, a fellow citizen of yours.

The principal unconsciously funny points were: 1, the mass of snow-white woolly hair worn by Miss Hawthorne to indicate that grief had affected her; 2, the mass of white powder on her face for the same purpose; 3, the cool way in which she let that wig down in order to practice madness before a mirror; 4, her strange little fairylike skip around when moved to give off pathos; and, 5, her attempting to show by amazed action before the curtain that she could not credit that the lavish amount of flowers shied at her on to the stage, or handed up by the leader of the band, were intended for her.

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A. C. Calmour, formerly private secretary to the Great W. G. Wills, but lately a dabbler in dramatic work for himself, poured another play upon some unfortunate matineers at the Strand on Monday. Hitherto Calmour has chiefly confined himself to one act blank-verse dramas and comedies, in which he showed, in addition to some slight fancy, that he had caught something of his ex master's habit of giving off speeches in ten-syllable lengths. But on Monday this certainly clever but far too self conscious youth went in for four acts all at once, and made them all morbid and mournful. Hence these tears! The leading part, Elsa Dene, after whom the play is named, was played, or, rather, attempted to be played, by Agnes Hewitt, an attractive young damsel who used to stand in the crowd in burlesque under Hollingshead at the Gaiety. Of late, however, having found favor in high and moneyed quarters, she spent a bit on this piece. Whether she will see her money back is an open question. Before she buys another play, I should advise her to take a long course of lessons in serious acting. And so, exit Elsa Dene.

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At the Strand, on the evening of the same day, Edward Compton and company revived The School for Scandal, Edward assuming the part of Charles Surface for the first time in London. It is not a great performance, but it is certainly much better than his Garrick or his Acres, and so for this relief much thanks. Compton is, to my thinking (as I have told you aforetime), very clever in some parts, Rover and Goldfinch to wit; but this season he has not until now scored worth a cent. The Lady Teazle of the Strand show is Angela Fenton (otherwise Mrs. Colonel Greenall). She is very small, but very pretty and plentifully supplied with brightness, which serves in some measure to conceal the fact that she is inexperienced. At her debut, made at a Vaudeville matinee a year or so ago, she startled all and sundry (specially sundry) by dressing Portia (in the Merchant of Venice trial scene) in tights, just as though Portia were a "principal boy" in a burlesque. As the limbs she displayed so lavishly were, however, generally voted well shaped, a good many forgave her. But the *Era* man commented very strongly on the said lady's legs, remarking that a lady sitting hard by described said legs as a bit "off color" at the knee. Whereupon Colonel Greenall wrote to the *Era* and demanded to know if description of his wife's legs came within the scope of dramatic criticism. Since then Miss Fenton has played bits of Rosalind and all Frou Frou, but she has not really scored until now.

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Harry Paulton, who lately descended upon New York in order to produce his and Jakobowski's Erminie, produced at the Royalty yesterday a strange and incomprehensible hotchpotch which he called "An English Comedy." He also called it Noah's Ark, without the least reason. The audience called it other things *sotto voce*, but no matter. The dialogue, albeit it contained large chunks of the sort of thing Paulton gives off in his lectures at matinees, was mostly humorous, but the character-drawing and the story were the strangest ever seen on any stage. The chief element of the mixture shows how an old collier, with a ward whom he loves as if she were his own daughter, fancies that he stands in the way of the girl's wealth and happiness, and so he wishes to die with dispatch. To this end what do you think he does? Why, proposes to marry a virago, who he has heard would "finish any man off in a month." The remainder of the story was of a piece with this, and the whole concern was constructed in a manner to make you think Paulton was the veriest amateur instead of a "pro" of some quarter of a century's standing—more or less. If he will take my advice he will save up the dialogue of Noah's Ark for another piece. The rest let him burn without delay.

* * *

Among the new plays promised is one called Hidden Worth, by Horace Sedger, who is husband to Nelly Harris, who is sister to the Great Augustus. The piece is to be done at a matinee at the Prince of Wales' (late Prince's) early in November.—At Christmas Alice in Wonderland is to be done here as a children's pantomime.—M. Mayer talks of starting a season of French opera and opera bouffe at Her Majesty's anon.—The big procession scene in the Drury Lane pantomime will treat of Our Only Queen's Jubilee.—Paul and Virginia, a poetical drama by Richard Davey, of New York, is to be done at the Novelty on the evening of Nov. 17. Grace Hawthorne is to play Virginia.—And now away to prepare to receive Our Diva (alias Josephine Vendue par ses Sœurs) at the Opera Comique this evening speeds

GAWAIN.

Professional Doings.

—Bronson Howard is at work on a new comedy for Robson and Crane.

—E. J. Buckley will shortly play an engagement at the Portland (Ore.) Theatre.

—It is said that Hoyt has bought Solomon's interest in The Maid and the Moonshiner and will give the opera another trial.

—William Krelling, of the Krelling brothers, managers of the Tivoli, San Francisco, has been elected Tax Collector of that city.

—Patti's favorite color is red; Mme. Nilsson's is blue, while Henry Irving's is crimson. They all match well with the old-gold of American dollars.

—P. J. Murphy, a well-known San Francisco journalist, and brother of Mark Murphy, of Our Irish Visitors, has been elected to the State Senate of California.

—If the authors of The Main Line yield to the voice of the press of the entire country, they will re-write the character of Puddychump so as to omit its travesty of religion.

—The Oliver House at South Bend, Ind., is opposite the Opera House of the same name. Mine Host Peters makes special rates and looks well after the comfort of tarrying professionals.

—Although a California manager said that Jeffreys Lewis was not worth $400 a week, her share of the receipts of her season at the San Francisco Alcazar mounts up into the thousands.

—"America's Great Triple Alliance" is the name of an organization that includes a Pantomime, an All-Star Specialty company and a circus. It will travel in its own hotel-car. St. Ormond and Wetter, whose address is the Riverside Printing Company, Milwaukee, are the general managers. They solicit correspondence.

—Chicago, so report goes, is to have the "biggest theatre on earth." It will be erected on Congress street and is to cost $2 250 000. Its frontage on Congress street will be 362 feet. Its depth on the other two streets will be 187 feet. The structure will contain a theatre capable of accommodating 6,000 people, with arrangements for increasing its seating capacity to 10,000 if necessary.

—The Horning-Bradshaw Hoodman Blind company, under the management of A. R. Waterman, opens at Saratoga, N. Y., on Nov. 13. The company includes B. F. Horning, Charles H. Bradshaw, Adele Waters (leading), James Taylor, G. Oakly, M. A. Ruger, Charles Clark, Louis Bennett, H. J. Morgan, Albert Lohman, Charles Milton, Sallie Galligan, Bertie Conway, Myra Ruger and Nellie Waldron. W. G. Smyth is in advance. A complete duplicate of the original scenery is carried along. The printing is of the finest. Early dates are in Troy, Rochester and Syracuse.

—Brunswick, Ga., is looming up as a good patron of the theatre. The Arioso Opera House caters to a population of 7,000. Messrs. Glover and Whittaker have recently become the lessees and managers. They recognize that they are rather late in the field for this season, but they call the attention of managers to their promise to make matters pleasant to those who choose to book Brunswick, feeling assured that when the city comes to be better known it will not lack for attractions. Brunswick is within easy access by rail and boat to Savannah, Charleston, Jacksonville, Macon and many other cities.

—The production of Henry Arthur Jones' new romantic drama at the London Princess is now definitely fixed for Dec. 18. The drama is in four acts, containing thirteen scenes, all of which are laid in or near the old market town of Maplebury, supposed to be in Mr. Jones' native county—Buckinghamshire. Again, as in the case of Hoodman Blind, the Princess' artists have been paying visits to Mr. Jones' country residence and taking sketches for the scenes, some of which will be very elaborate. Mr. Wyndham has engaged a strong company to support Charles Warner, for whom the drama was written. Among the leading artists will be Dorothy Deene and George Barrett, who will shortly be released from his engagement with Wilson Barrett.

—During the performance of The Black Hussar by the McCaull Opera company, a Lima, Ohio, one night last week, a fire was discovered under the stage while the chorus of thirty was in the wings awaiting the cue to go on for the Hussars' march, which forms the finale of the second act. Some of the female members of the chorus were greatly alarmed, and a stampede was only averted by the coolness of the stage-carpenter, Mr. Murphy, and of the principals who were in view of the audience at the time, Misses Gaillard, Ellis and Cheatham among them. These three ladies went steadily on with their parts as if nothing was the matter, and thus aided greatly in restoring confidence to the timorous ones. The audience were in ignorance of the existence of the fire until it had been entirely extinguished—though the sound of pounding caused by the efforts of the stage-hands to tear out the burning planks, could be heard by those in the front rows. The cause of the incipient conflagration was the too common one of overheated flues.

PROVINCIAL.

BOSTON.

Wilson Barrett certainly had the courage of his convictions to begin his season at the Boston Globe Theatre in Hamlet—a city where, probably more than in any other, Edwin Booth's Hamlet is the standard, and where every other one is measured thereby. I share the Boston feeling largely, and consider Mr. Booth's the finest in consecutive thought and consequent finish, of all the Hamlets. And yet at times there seems to be something lacking. This something is youthful fire and fervor. This was supplied by the late Charles Fechter in a remarkable degree some years ago, to the delight of the femine hearts which beat with Kate Field's in response thereto. I say freely that I like Mr. Barrett's idea of a young Hamlet. The central idea of the play encourages this view of the "melancholy Dane." Mr. Barrett's two principal arguments seem to me well-nigh unanswerable—that, if Hamlet were thirty years of age, he would be on the throne of Denmark (unless princes in Denmark, like women in Japan, "do not arrive at years of discretion till they are fifty"); and that, if Hamlet's uncle married the widowed queen for love, which would seem to be the case, he would have been apter to do it if she were forty than if she were fifty. I repeat that I like the idea of a young Hamlet. It has been objected that a mere boy would not indulge in such soliloquies. This is purely arbitrary. A boy of twenty, especially if he be in love, would be much apter so to indulge than a man of thirty. Soliloquies like those of Hamlet would not come to a man in vigorous manhood. At thirty he would be more of the vigorous, aggressive world. It is in youth and age that people speculate on metaphysical subjects. There is no time for such speculation in full-blooded, vigorous life. Human life the world over, and every page of history or romance connected with and describing it, show this to be so; that young people, with no excuse for aught but happiness, are sombre and melancholy at times, more especially if the poetic or dramatic nature is developed, both of which certainly were in Hamlet's case. I do not think Mr. Barrett's execution at all times is equal to his conception. He makes the young prince incoherent at times, which is a fault, because young people, given to moody reflections, are remarkably clear and tenacious in expression. The plot of young Hamlet to trap his uncle by interpolated lines shows at once the boy and the shrewd, poetic, dramatic, but self-conscious boy as well. This would not belong to the era of thirty years. With as much elaboration as thought, Mr. Barrett's Hamlet will be a great creation, as it comes but little short of being now. Miss Eastlake's Ophelia shows that she is under the domination of Mr. Barrett and his Hamlet, and that she conceives it in the same spirit, which of course is quite natural and appropriate. She invests the character with much natural, realistic charm, and in the earlier scenes of her madness there is much to admire; but I do not like such a petty ending as she gave to her personation, notably in her attempt to tear the draperies. Such a manifestation would undoubtedly betray a certain phase of madness; but a higher, more poetic plane seems to accord more with the character of Ophelia. Charles Hudson's King, Austin Melford's Polonius, and Charles Fulton's Horatio were excellent personations, and the cast in general may be commended.

Claudian was given on Wednesday evening and during the rest of the week. Mr. Barrett's Claudian is marked by strong qualities, not only in conception, but in execution as well. The play is a strong piece of work, with picturesque and at times beautiful characterizations, and it is played well in the main—more than well by Mr. Barrett himself, whose aggressive vigor, more especially in the prologue, was conceived and rendered beautifully. Miss Eastlake's Almida was graceful and winning throughout, and Mr. Hudson's Tetrarch strong and brutal. He must have changed his manner very much on the night that I saw it (Saturday) from what it was in New York, or else people must have had sharp eyes to see either an imitation or a burlesque of Henry Irving. I looked for it, naturally, but did not find it.

Denman Thompson brought his beautiful The Old Homestead, to the Boston theatre for a return engagement, and played to good business. The play is one of the best pictures of New England rural life extant, honest and homely, too much so to allow any idea of burlesque to appear in it, and it speaks well for the taste of the public that they like and patronize it.

A Parlor Match continued a second week at the Park Theatre. Harbor Lights continues to great business at the Boston Museum. E. H. Vanderfelt was out of the cast again last week, from illness, and Arthur Falkland went on again at an hour's notice.

Dixey—Adonis—Hollis Street Theatre—crowded houses nightly. That is all there is to it, excepting to state that everybody about the theatre is happy.

The Pulse of New York had a series of excellent presentations at the Windsor Theatre during the week. The play was mounted in fine style, with views of well-known localities in New York, including the famous elevated railway scene. Manager Lothrop has cause for self congratulation on the success he has achieved here, and he has been very fortunate in his assistants as well; his acting manager, J. W. Randolph, being both competent and courteous—two qualities that are not united always in the same man.

A Cold Day was the week's attraction at the Bijou. The story is about as bad as the generality of this class of pieces betray, but there is a great deal of fun in the piece, sometimes of horse-play, and sometimes of character acting of an exaggerated kind. Frank M. Wills, Perkins D. Fisher and Marie Heath did the most natural, and consequently the best, of the funny business.

Storm-Beaten was the Howard Athenæum attraction, with Josie Batchelder as Kate Christianson, and a fair co. in support.

Resumé: Wilson Barrett's reception on Monday night was very cordial. At the close of Hamlet he had loud calls, to which he responded, and spoke as follows according to the *Advertiser* report: "Ladies and Gentlemen—It gives me great pleasure to appear before you and speak a few words in regard to this my first appearance. While abroad one who should know said to me that I would find Boston audiences cold and unsympathetic. [Mr. Barrett was interrupted here with a vigorous hiss, which evidently came from the gallery.] I did not mind what was said to me, but preferred to see for myself. [Another unmistakable hiss.] If the dissatisfied gentleman up above, who certainly seems as objectionable to the audience as he is to me [applause], will withdraw, he will greatly oblige me. If he is not satisfied with that which he has seen to-night, he can demand the return of his money at the box-office; or, better still, he can obtain a seat for another night, when we will do our utmost to teach him something. [Applause.] Of course it is only one among a large audience; if it were more I should not mind it near as much. But to continue. I have played before a Boston audience, and after the cordial manner in which I was received, I can never say that you are cold or unresponsive. On the contrary, you are just, and respond more than warmly to the efforts of an actor. On Wednesday evening we shall give Claudian. We shall produce Clito and Chatterton, which comprises my repertoire during this engagement. In behalf of Miss Eastlake and the members of my company, I again thank you for your kindness. I wish you all a good night and God bless you." Anna Steiniger-Clark gives a series of seven chamber concerts in the Old South meeting-house, beginning 21. Will be assisted by Franz Kneizel, Fritz Giese and Frederick Clark.—A series of chamber concerts will be given at Chickering Hall, beginning 23 by the Kneisel String Quartette, the soloists already engaged being Emma Juch and Trebilli.—The staging of Hamlet and Claudian by Wilson Barrett was superb in every respect. The scene by the strolling players, out-doors, with the moonlight playing over the water beyond, lent a picturesque effect that will not be forgotten soon.—Among the Boston ministers who have witnessed Wilson Barrett's acting are Rev. Edward Everett Hale and Rev. H. Bernard Carpenter.

NEW ORLEANS.

The business done at Mr. Bidwell's theatres last week goes far toward disproving the statement that New Orleans is only a fair theatrical city. Mr. and Mrs. George S. Knight made a hit last year at the Academy with Over the Garden Wall. Last year that hit was repeated. Mr. and Mrs. Knight are old favorites here, and the applause bestowed upon them showed that they have lost none of their popularity. This week Kate Castleton in Crazy Patch.

The Devil's Auction was given at the St. Charles Theatre by a monster co., headed by Ignacio Martinetti as Toby and Edith Murilla as Janet. T. H. Plumer also had his name in large type on the bills. His comedy work was excellent. The ballet and specialty business is of course one of the most important features of the play—if it can be called such. The ballet is composed of some very pretty and well-formed girls, who know how to dance. Mlle. Stuckme was the premiere. The Lorellas and Salamonsky Brothers did the acrobatic business after the usual style. Nothing especially new or novel was introduced. This week, Florence Bindley in A Heroine in Rags.

Harry Mortimer's Stranglers of Paris comb., with F. A. Tannehill and Edna Courtenay in the leading roles, had an encouraging week at the Avenue. Elmer Grandin, Stephen Wright, W. C. Holden, Henry Saylor, Eva Mountford, Mamie Gilroy and Alice Wells compose a part of the cast. George Mastress this week.

Faranta has a class of patrons that go to his theatre whether the attraction be good or bad. It only costs a dime, and the poorest gamin in the city can always find a dime and go to Faranta's. Le Clair and Russell, however, give a performance that is worth much more. A Practical Joke is by far the best played piece ever seen at this theatre. This week the Gilday and Beane Collars and Cuffs Comb.

Performances and lectures are given every hour at Robinson's Dime Museum. A new stage performance was the attraction last week. The Battle of Paris still remains open.

Jetties: Only [illegible] to be opened; the Grand Opera House and the French Opera House.—Milton Nobles will appear at the Grand opening week, 7.—The first performance at the French Opera House was to have been given on 7, but had to be postponed owing to the sickness of Mme. Derivis, the prima donna, who remained over in New York to attend the unveiling of the Bartholdi statue.—Leon M. Carter, a Shreveport manager, has begun suit against Marion Booth and J. O. Barrows for breach of contract, claiming $125 damages.—The co., as I stated last week, stranded here, and intended returning to New York and reorganizing, but receiving an offer from Mr. Lowden, who had a vacant week, they decided to remain and play at the Avenue. Mr. Lowden has been garnisheed.—The city is being flooded, and the fences covered, with paper for the Cole Circus, which appears here for five days, opening 17.—Edna Courtney, leading lady of the Stranglers of Paris comb., and Henry Taylor, also one of the co., were married here on Oct. 30. Harry Mortimer and Harry F. Greene were the best men.—J. Duke Murray, in advance of Milton Nobles, is in town.

PHILADELPHIA.

Of the new attractions for the week the most praiseworthy has been The Gypsy Baron at the Chestnut Street Theatre. The seal of popular approval has, however, not yet been set upon it, and at best it calls for but qualified praise. In the first place, if it ever was a comic opera it has lost that distinctive form, and must now be classed in the light romantic school, with an ambitious reaching up toward the grand. This ambition is one of its weaknesses, for it has seduced the composer from the happy fields where he was known and loved, to plant his feet upon some bleak pinnacle where his strength is insufficient to carry him forward, and from which he is obliged ignominiously to descend. Yet there is much to praise and much to enjoy in this work. There are many beautiful solos and many concerted pieces that are harmonious and pleasing. The orchestration is rich and skilful, and about the whole work there is a warmth of color that is at the same time appropriate to the theme and delightful to the sense. The most conspicuous fault of the work is found in the effort to give it breadth, the effect of which is to make it at times extremely noisy. There is in many of the choruses a fierce and unrelenting combat carried on between the orchestra and the singers, in which the latter generally prove victorious, and the curtain descends amid a garish light that tells of carnage. Of the cast I find it somewhat difficult to speak in a manner that will satisfy both truth and justice. Laura Bellini has a mezzo-soprano voice of remarkable power and of a very fair quality, but at times unable to control it. Her execution in the aria in the third act, however, took the audience by surprise, and won for her a hearty and deserved recall. Henry De Lorme has a voice untractable and unpleasant in its lower and middle register, but very strong and telling in its higher notes. He is more remarkable for vim than for finish. Helen Von Denhoff easily carried off the honors. Her voice is of excellent quality, and her execution was full of dramatic fire. Lydia O'Neil displayed a high soprano voice of such pleasing quality that we could only regret that so little of the solo work fell to her share. Jacques Kruger as the pig merchant has a bad part, which fails to find any improvement in his hands. His topical song is offensive and should be changed. Gustavus Hall and Fred. Urban are entitled to praise. The libretto, as is too frequently the case, has been translated, and is very bad. The opera is beautifully staged; the settings of the first and second acts being very effective, and the costumes throughout appropriate and pleasing in effect. The Amazonian drill and manœuvres in the third act I have never seen excelled. Altogether the production is one of merit, calculated to give much pleasure to both eye and ear, and one that can be witnessed many times without weariness. The same attraction this week. Hoodman Blind 15.

At McCaull's Opera House we have had The Crowing Hen, an opera with a bad title, and poorly described as comic. Audran, the composer, will doubtless be satisfied to rest his claims upon his former works, for there is neither fame nor money in this. It contains some pleasing music, but nothing in the score is particularly striking or impressive, or likely to become popular in homes or upon the street. The work has failed here strictly upon its merits, for every member of the co. deserves commendation, and Colonel McCaull's careful and artistic staging has become proverbial. The excellence of the chorus has been particularly noticeable. The Crowing Hen will run two weeks more and will be succeeded by Don Cæsar, an opera, by the way, that met with a somewhat cold reception upon its first production here. It looks as if Colonel McCaull needs some new operas, and failing to obtain them I would advise the reproduction of The Mikado, in which I think he would still find money.

At the Walnut Street Theatre Annie Pixley in The Deacon's Daughter has only deepened the good impressions made last week. She has drawn crowded houses, and the universal verdict has been that her play is a pronounced success and that she has never appeared to more advantage. This week Minnie Maddern. W. J. Scanlan 15.

It seems scarcely necessary to emphasize the statement that Effie Ellsler drew large audiences to the Arch Street Theatre, to witness her play of Woman Against Woman. A more engrossing performance is seldom seen. Her Bessie Barton is a creation so sweetly natural and womanly that every heart is touched and overflows with sympathy. The stage, filled by her presence, ceases to be unreal, and we suffer and rejoice with her by turns. Her support was very good. This week the new comedy Odd to Say the Least of It. Joseph Jefferson 15.

At the National Theatre T. J. Farron has been seen in his play, The Soap Bubble. Of course the piece is as light as the thing from which it derives its name, but it nevertheless compares favorably with any of the now numerous productions of its kind. It is full of irresistible fun and replete with good songs, choruses and quartettes. Mr. Farron won much applause by his comicalities and his singing, and was ably supported by Ed. J. Connelly and the rest of his co. The singing of Virginia Ross was especially commendable, and Gracie Emmett won and held the favor of the audience by her peculiar sprightliness and cuteness. Her singing of her two Irish songs was excellent. The business was very good. This week Oliver Byron in The Inside Track. John A. Stevens 15.

At the Central Theatre Kernell's New Combination crowded the house and made a decided hit. The programme was studded all over with good features. This week Manchester's Night Owls. The Howard Athenæum co. 15.

Brief Mention: This is the last week of The Mystic Isle at the Temple Theatre, it having been found impossible to alter it into a success. Next week The Little Tycoon will be revived with the original co., augmented by the presence of Louise Paullin. Work has begun upon the new American opera, Phyllis. Robert McWade's Rip Van Winkle crowded Forepaugh's Theatre.—Carncross' Eleventh Street Opera House continues to float upon the flood tide of prosperity. The performances are brimful of music and fun.—The Arch Street Opera House still presents Slocum's Minstrels, who are doing all in their power to provide a first-class entertainment.—Jacobs and Proctor have leased the old Club Theatre on Vine street, near Eighth, and will make many alterations and improvements in order to add it to their already large circuit.—The American Opera co. opens at the Academy of Music for a short season 15. The advance sale is reported to be large.—The Theatre Comique opened last week under the management of Barney Reynolds.

CHICAGO.

Clara Morris appeared at the Opera House during the week to a succession of fine audiences. The plays were Camille, Miss Multon and Article 47, in all of which the actress is so well known that comment is unnecessary. This week, Helen Dauvray in One of Our Girls.

The Vokes co. played a series of delightful comedies throughout the week at Hooley's, although the absence of Rosina Vokes was seriously felt, the audiences not being nearly so large as they ought to have been. Miss Vokes is recovering and it is now thought she may be able to resume her place in the co. in about two weeks. The co. go to Buffalo without her, as she is still under care of a physician. This week, J. K. Emmet. Richard Mansfield in Prince Karl 14.

The Thalia Opera co. had a prosperous week at the Columbia, the houses being large and enthusiastic. The programme was extensive. This week, a change of bill every night. Lewis Morrison and Celia Allsberg 14. Aimee in Divorcons 21.

The Main Line proved to be a well written drama, and the Grand did a good business. Etta Hawkins made much of Possy, and really carried the piece. H. De Mille, in the leading role, was a disappointment, and was a detriment to the cast. In trying to be easy and natural he became monotonous. This week, the popular Boston Ideals.

The Scapegoat, in which Mrs. Chanfrau and a strong co. appeared at McVicker's the past week, failed to draw the public, and the week was disastrous in its financial results. It is a powerful drama, and was admirably acted. Mrs. Chanfrau labored under the disadvantage of ill health. It is said the co. will not fill the next two weeks' engagements, owing to this fact, but will open again in Boston soon. This week Annie Pixley, in her new play, The Deacon's Daughter. The Kiralfys' Around the World 14.

Frances Bishop had a good week at the People's. Bunch of Keys had a moderate run of patronage at the Academy. This week Newton Beers in Lost in London. Ezra Kendall met with favor at the Standard in his comical farce, A Pair of Kids. He filled in Sunday night at Hooley's Theatre, and will be at the Criterion all the week. The comedy Silver Spur will occupy the boards of the Standard.

The Thompson Opera co. had uniformly good audiences at the Casino, where they sang Pirates of Penzance. This week The Merry War.

George C. Boniface in Streets of New York will be at the Windsor this week. Underlined, Under the Gaslight.

Items: The Hess Benefit did not come off. The hall was dark and dreary when the people who had purchased tickets began to arrive, and young Mr. Hess, son of the manager, said that owing to the illness of Signor Sprigaletti, the Minnie Hauk concert co. could not sing. Eventually it was learned that not enough tickets had been sold to pay expenses, and none of the performances were given.

Harry Powers, the genial treasurer of Hooley's, is laid up with a broken arm, the result of a fall last week. He will regain the use of it all right.

BALTIMORE.

The engagement of Helen Dauvray at the Holliday Street Theatre last week was one of the most enjoyable of its season. The houses were well filled all the week, and the audiences seemed to appreciate the fact that a comedy was being presented in a manner that is extremely rare outside of the Metropolis. One of Our Girls is a very bright, pretty little comedy, and Miss Dauvray a painstaking, clever little actress; but the chief charm of the performance was the complete manner in which it was put upon the stage. Surrounded by a co. which included such sterling good people as Joseph Whiting, E. H. Sothern, J. G. Saville, George F. De Vere, Enid Leslie and Ida Vernon, no star or play could help being attractive and enjoyable. When, in addition to this, the piece is mounted with every attention to detail, it leaves nothing at all to be desired. I doubt very much if we have ever had a play mounted as completely as this one; everything—scenery, bric-a-brac, drapings—were in the most perfect taste and of the richest of their kind. As Kate Shipley, Miss Dauvray acted with plenty of vim and dash, and yet was at all times natural. Her dressing was exquisite. It is impossible to speak of any one particular member of the cast without speaking of all. On Monday night Evangeline opened for the week to a good house. Next, Evans and Hoey's A Parlor Match.

When the Carleton Opera co. gave Nanon at Ford's Opera House during Lent, last season, it proved to be an unusually popular attraction and the big business done then was a surprise to every one. Last week it came again and had a series of crowded houses, with standing room always at a premium. Nanon wears well. The music is bright and catchy, the libretto full of funny dialogue and situations, and the Carleton Opera co. present it in very attractive shape. William Carleton sang and acted the Marquis D'Aubigne with his usual artistic cleverness. The title-role was sung alternately during the week by Fannay Rice and Ray Samuels, and it is pretty hard to say which was the better of the two. Charles H. Drew was the Marquis de Marsillac, and was enjoyably droll. His voice is not what it used to be, but the artist is all there. His comedy is neat and legitimate and he never descends to the buffoon. Helen Vincent was a shapely, handsome Ninon de L'Enclos, and Joseph Greenfelder a quietly effective Abbe. The chorus was large and well drilled, and the costuming rich. The second set was unusually pretty, and was just what the salon of Ninon might have been. J. B. Polk and his co. began a week's engagement on Monday night in Mixed Pickles to a big house. Next, James O'Neil in Monte Cristo.

Mrs. D. P. Bowers appeared in a round of her favorite characters at the Academy of Music last week to very good attendance. Elizabeth, in which she opened on Monday night, has never been so well presented here since the days of Ristori. Mrs. Bowers has lost none of her old-time power; her portrayal of the great Queen, whether in her prime or lying in the grasp of death, was characterized by a vigor and force that called forth cordial recognition from a crowded house. The co. supporting her was an excellent one. Joseph Wheelock as Essex shared the honors with her. During the week she appeared in Camille, Mary Stuart, Lady Macbeth and Lady Audley's Secret. This is a broken week. Next attraction, Corried's Opera co. in The Gypsy Baron.

The lovers of variety entertainment had a treat last week in the attractive programme appeared at the Monumental Theatre by Manager Kernan's own co., and availed themselves of it in goodly numbers. The Irish act of Conroy and Thompson was particularly good, and Laura Lee is one of the best serio-comic singers that has visited us in a long time. This week opened well with Reilly and Wood's Show. Next, The Night Owls.

Against the Stream, a sensational drama, in which Frank Aiken and his co. appeared at the Front Street Theatre last week, proved a drawing card. Of its kind the play is very good, having a plot that is well worked out and plenty of thrilling situations. Among the supporting co., Frank McNair, Charles Warner and Genevieve Rogers were specially noticeable for good work. Louise Litta in Chispa opened to a good house on Monday night. Next, The Martyrs.

Harris' Masonic Temple Museum was packed last week by delighted audiences, the attraction being the Wilbur Opera co. The week was divided between The Mikado and The Merry War, and both operas were given in good style. The co. remains another week and will appear in The Merry War, The Mikado, Black Cloaks and The Mascotte. Next, Eagle's Nest.

Tidal Wave! Last week was a big one at all the theatres—in fact the best all around of the season.—Next Saturday night a military concert will be given at the Academy of Music by an excellent band under the direction of Prof. Adam Itzel, Jr., when an attractive programme will be offered. If the public show a willingness to support such an enterprise, the concerts will be continued at intervals during the season.—May Stembler, who is playing Evangeline at the Holliday Street Theatre, this week, is a Baltimore girl, and made her debut with Ford's Opera co., of which she was a member for three seasons.—Hercat, the illusionist and ventriloquist, will appear at the Academy of Music on Monday and Tuesday nights, under the auspices of the Order of the Golden Chain.—On Thursday night the Baltimore Athletic Club will give an exhibition at the Academy of Music.—E. E. Zimmerman, who represents the James O'Neill Monte Cristo co., arrived in town on Saturday night.—It is rumored that it was somewhat stormy behind the curtain at Ford's Opera House last week. On Wednesday night one of the hornblowers in the orchestra was ill and had to get a substitute. The playing of the substitute did not suit Mr. Carleton, and he wanted him put out—in fact declined to sing unless he was put out. But he did just the same. The orchestra rose like one man, and declined to play unless the horn-blower played with them. On Saturday he had a fuss on the stage with Mr. Gervaise, who plays Hector. So far as is generally known, these are the only rows he had last week.—At a meeting of Baltimore Lodge, No. 7, B. P. O. of Elks, held on Sunday night, the following officers were elected: Exalted Ruler, E. M. Gottnold; Esteemed Leading Knight, George W. Rite; Secretary, A. B. Henderson; Treasurer, George P. Wright.

SAN FRANCISCO.

Nov. 2.

Not a packed house last week, except at the Tivoli, which is always full, or even more. Emerson's Minstrels are a thing of the past, as the Standard changed management last night, Emerson stepping down and out, Messrs. George Wood and Ad. Ryman taking charge, with the official staff just the same. The attraction is considerably altered, burnt-cork giving way to a very acceptable specialty co., which the management says can be visited by ladies. Among the various offerings I notice the following: Forty peerless Peris, an olio, a lady cornetist, eight song and dance men, a female impersonator and twelve vocal comedians. The only feature that I anticipate will lessen the respectability of the enterprise is the announcement of Sunday matinees. Another objection is that artists are certainly taxed sufficiently during the week to merit a rest upon Sunday afternoon. I trust it will prosper, however, for my hope is induced by the great horde of variety resorts which possess neither respectability nor safety—even for gentlemen.

A Scrap of Paper did better at the Baldwin than Kenneth Gordon, but there is yet much room for improvement in the receipts.

Lady Audley's Secret sustains financial if not artistic merit at the Alcazar.

The Romance of a Poor Young Man was presented at the Baldwin Theatre last night, with Osmond Tearle in the leading role. Mr. and Mrs. Florence follow next week in Our Governor.

Jeffreys Lewis opened her eighth and last week at the Alcazar last night as Stephanie in Forget-Me-Not, supported as follows: Sir Horace Welby, Harry Mainhall; Prince Mallicotte, Frank Mordaunt; Barrotte, George Osbourne; Joseph, George Trader; Alice Verney, Esther Williams; Rose Verney, Loraine Hollis; Mrs. Foley, Fannie Young; Maria, Annie Lockhardt. The audience was large and well pleased, and I fancy this will be a memorable week at the Alcazar, as every lady present will receive a cabinet portrait of Miss Lewis. Jeannie Winston as Boccaccio next week for an indefinite period. Meanwhile the Alcazar co. takes the road with Uncle Tom's Cabin.

The Bush Street Theatre was again thrown open to play-goers last night. Everything about the house is fresh and inviting from top to bottom. Manager Hall has spared no effort to beautify his cosy place, and has thus added to the comfort of his guests in front and his players in their department. Daly's Vacation party is the attraction. The house was completely filled throughout, and the sale ahead is sufficient to warrant a good run.

With clever Helene Dingeon in the title role, Boccaccio was brought out last night at the Tivoli. The audience was large and quite disposed to admire the Messrs. Kreling's lavish expenditure of money and time in mounting the opera. There was new scenery, bright and pretty costumes and superb settings—the same, indeed, that characterizes all works at this popular resort.

Recollections: W. C. Bunner is working up the Kiralfy business for the coming season at the California Theatre, assisted by Alf Ellinghouse, late manager of the Eden Musee.—Helen Mason will shortly make her debut in French.—Osmond Tearle has played to as small houses as those of Mantell, Barrymore and Haworth; but it is not the fault of any of these gentlemen, for they may all come again with better results.—Bolossy Kiralfy will shortly arrive to pick out a job lot of legs now on hand for ballet rehearsals.—An 1877 Scrap of Paper cast at the Baldwin Theatre contains the names of Emma Chelden, James O'Neil, May Wilkes, J. A. Herne, Kate Corcoran, John Jennings, Kate Dennin, William Seymour, Mrs. Farren, Fred. Brooks and Rose Wood.—Harry J. Emmett is at work upon a new play for Osmond Tearle. This gentleman, by the way, will have a benefit Friday evening.—Some of the people to sing with the Pyke Opera co. at the Alcazar, supporting Jeannie Winston, are Louise Manfred, Charles M. Pyke, Louis DeLange, Sam W. Keane, J. C. Duffy, Marie Zora, Helen Avery, Jennie Metzler, Frank Valerga, George Arnot and Clarence Marbey.—Here is a list of players who were cast for The Romance of a Poor Young Man in 1877: Bella Pateman, Harry Edwards, Nelson Decker, Walter Leman, John Wilson, Murry Woods, Fred. Thayer, Mrs. Saunders, Carrie Wyatt, Jennie Lee and Mrs. Judah.—Marcus Henry has sold the house for the coming Paper Carnival, and will next turn his attention to Prof. Heinrich Kohler, a pianist, who comes with European laurels.

ST. LOUIS.

At four of our theatres melodrama held full sway last week. At two the patrons wanted it, and consequently the attendance was good. The other two had only medium houses.

Hoodman Blind, at the Grand, deserved better patronage than it received, for it had one of the strongest cos. that ever produced a melodrama in this city. It was well staged and the scenery was very fine. Joseph Haworth's Jack Yeulett was one of the finest pieces of acting I ever witnessed. He is possessed of great personal magnetism. Augustus Cook's Mark Lezzard was a finely drawn bit of stage villainy. Sidney Armstrong in the dual role of Nance and Bess was very effective. Sidney Howard, George Conway, George C. Fleming and M. B. Snyder were all well placed. John T. Raymond this week. George S. Knight 14.

Wages of Sin, at Pope's, did only a fair business. The co. was about the same as visited us last year. Aimee this week; Mrs. D. P. Bowers 14.

People's: Long Strike, with a large Sunday night house and good patronage for the rest of the week, seemed to please the audiences. J. C. Padgett and Emily Fairchild were cast in the principal roles, and were the recipients of much applause.

Joseph K. Emmet appeared last week at the Olympic to packed houses. Alone in London this week. Thalia Opera co. 14.

Standard: Under the Gaslight had the S. R. O. sign out Sunday and large houses the rest of last week. Joseph J. Dowling and Sadie Hasson in Never Say Die this week. Baird's Minstrels 14.

Museum: The Vanishing Lady arrived, and with the other attractions the business is good.

Cues: George Heuer took the treasurership of Pope's last Sunday, and James Hewitt, a very popular young man, was appointed as his assistant.—Charles Melville is here in advance of Aimee.—John W. Norton is expected home in about two weeks.—The Marquette Minstrels (amateur) will appear at the Pickwick Theatre 20.

CLEVELAND.

Joseph Jefferson played a "farewell engagement" first three nights of last week at the Euclid Avenue Opera House. Rip Van Winkle and The Cricket on the Hearth with the farce Lend Me Five Shillings being the presented. Mr. Jefferson was always a drawing card in this city, and this engagement was no exception. Richard Mansfield surprised and delighted us the last three nights of the week with his gem of comedy, Prince Karl. The public here are completely broken up on Mr. Mansfield.

Pepita was presented at the Park Theatre, and held the boards for the week. The costumes and scenery were of the very finest, and the way the opera was put on the stage proves that the management know their business.

At the Cleveland Theatre, The Cattle King did an enormous business all week. N. S. Wood was the attraction at the People's Theatre, and gave us a week of thrilling melodrama.

BROOKLYN.

Power's Ivy Leaf did well at the Grand Opera House last week. The scenic effects were all that could have been desired. The play is increasing in favor with Brooklyn audiences. Hanlon's Fantasma opened on Monday evening to good business. Indications point to a prosperous week. The Romany Rye comes 15.

At the Brooklyn Theatre, Herne's Minute Men drew poor business all the week. The dramatic critics of a local paper asserted that on the opening night Mr. Herne prevented Mr. Colville, who played Roanoke, from responding to a call before the curtain. Mr. Herne replied with some warmth and at considerable length, denying the charge, and thereby securing the gratuitous insertion of a very cleverly worded advertisement of the Minute Men. Erminie was produced Monday evening with the original cast and scenery. It drew an audience of good proportions. Next week, the Violet Cameron co.

Fanny Davenport's business at the Park Theatre was excellent. Evidently two seasons of Fedora have not spoiled this artist for other work, as some croakers predicted, for she was never in better form than last week. Surely the actress who can play Beatrice, Nancy (in Oliver Twist), Lady Gay Spanker, Lady Teazle and Fedora, as Miss Davenport did last week, and play them all well, can lay claim to exceptional versatility, to say the least. R. B. Mantell in Tangled Lives opened to fair business Monday evening. The play made a pleasant impression. Next week, Rose Coghlan in her repertoire.

Minnie Maddern played to fair business in Caprice last week. She appears to much greater advantage in this play than in the version of Agnes in which she starred last season. The Lincoln Club and their friends attended the performance on Thursday night and occupied about 200 of the orchestra seats. Edwin F. Mayo opened for week Monday evening, and gave a creditable performance of Davy Crockett. He seems to lack, however, the poetic fancy of his father, and there was a certain indescribable charm in the elder Mayo's interpretation of the role that is missing in that of the younger. The audience was of fair size. Next week, Catherine Lewis.

Brooklynites are to see Lilian Olcott in Theodora at the Academy of Music Thanksgiving week. Miss Olcott was to have played at the Brooklyn Theatre some weeks ago, but cancelled. It was then announced by the management of that house that her appearance in Brooklyn would be made there.

Sam Devere's co. drew large business at Hyde and Behman's. Pat Rooney's engagement, which was to have begun Monday having been cancelled, Tony Pastor's comb. opened there to a crowded house. Next week, Hyde and Behman's Specialty co.

Standard Museum patrons were out in full force last week, the Leonzo Brothers being the attraction. At the performance on Monday evening they were also largely represented. The World was produced by Rosenquest's co. Next, Daniel Bandmann.

The attractions at the Lee Avenue Academy last week was Evangeline, which was played to a succession of crowded houses. The part of Catherine was cut out entirely after the Wednesday matinee performance, Mr. Fortescue being too ill to play. W. J. Scanlan in Shane-na-Lawn proved a potent attraction Monday evening. Next week, Held by the Enemy.

The sinuous Martinetti disported himself at the Novelty Theatre last week to the amazement and delight of large audiences. A similar experience is in store for the Pulse of New York comb., judging from the size of the gathering that welcomed it Monday evening. Next week, Taken from Life.

Hughes' American and European Novelty co., which has its tour at the People's Theatre last week, will make money if its business through the season is as large as that of its first week. Hallen and Hart's First Prize Ideas opened Monday evening. Audience large and well pleased.

The Corsican Brothers, with Daniel Bandmann in the dual role, was the attraction at the Grand Museum Monday evening. The audience was of good size. During the week a varied programme will be given. The World drew well all last week. Arizona Joe comes 15.

PITTSBURG.

The McCaull Opera co. did a large business at the Opera House last week. Don Cæsar was sung at each performance, with the exception of Thursday and Saturday evening, when The Mikado was put on. At the same house Joseph Jefferson is doing a good business this week, and Lawrence Barrett comes 15.

The Bijou was literally packed every performance past week, the magnet being Kiralfys' Around the World. Roland Reed is pleasing good sized audiences this week, and the Carleton Opera co. is underlined for 15.

Winnett's Passion's Slave co. closed a good week's business at Harris' Museum. Neil Burgess in Vim and Widow Bedott will likely do a large business this week. Wilbur Opera co. 15.

At the Academy the Rentz-Santley comb. furnished a good show and played to large business. The Martinetti co. is doing very well this week. Reilly and Wood's comb. 15.

Smoke: The picture of the Battle of Gettysburg will be on exhibition at the Grand Central Rink on and after 13th.—The management of the Bijou put in a card in which they offer $50 reward for the conviction of any one found speculating in their tickets.—The Rentz-Santley people very cleverly burlesque Erminie.—The Bijou is certainly booming. Standing-room was at a premium last week.—Treasurer Sheddon denies that the Opera House will reduce prices. The large business done by the McCaull co. certainly demonstrates that there are a great number of people here who are willing to pay first-class prices for first-class attractions.—The Vanishing Lady has become a chestnut here. Bells were tolled on her at the Academy last week.—The Kessing Sisters, Ida and Cela, with the McCaull co., are two pleasing little artists who are making rapid strides in the profession.—I beg to acknowledge all the papers which have been sent me, presumably by Jim Conly, the warbler. I will keep them as souvenirs. Major Montooth, of this city, last week presented Manager Ed. Starr with a handsome oil painting executed in the Major's best style.—Maud Midgeley, who is a member of the Bella Moore Mountain Pink co., has returned to her home here for a week's rest.—On last Saturday night the Bijou turned people away; the doors of the Academy were closed before the performance was begun, and many were turned away unable to gain admittance. Harris' Museum was packed to the doors and the Opera House, with the McCaull co. in The Mikado, had a large audience.—Dingman and Fyon's Branigan Club starts from this city next week, opening in Washington.

DENVER.

At the Tabor the bottom of A Tin Soldier week experienced a severe fall toward the latter part, the business not maintaining the briskness with which it started. A red hot political agitation may have been the cause. I can give no other reason for the quiet way in which Sol Smith Russell's engagement opened. But the fair is now over in a measure, and the week should, and doubtless will, end with a healthy treasury. A capable co. surrounds the quaint Sol, who has an opportunity to ring in his inimitable specialties in Pa. The house is unoccupied week of 8th, which was Osmond Tearle's. The Kiralfys have the two weeks following, and will present the Crook and The Rat Catcher, each one week. Clio 29, week. Effie Ellsler, Dec. 6, week. McCaull co. 14, week.

Small Talk: Nellie McMahon is again at California Hall, where business continues good. The Plumbers' Association took in the mid-satire, A Tin Soldier, from boxes one night toward the close of the week.—The uncle of his Highness the Mikado of Japan, Prince Komatsu, and suite were also spectators from ex-Senator Tabor's box. This royal party was reported as anxious to see The Mikado.—Nobody is required to believe it, but out of the six different opera cos. that have given us G. and S.'s latest, our own Kelly was the best Ko-Ko; W. T. Carleton, of his co., the best Mikado; William West, of the Chicago co., the best Pooh-Bah; Philip Branson, of the Thompson co., the best Nanki-Poo; Zelda Seguin, of the Duff co., the best Katisha, and Vernona Jarbeau, of the same co., the best Yum-Yum.—Ida Serven leaves shortly for California. Her readings have been well patronized, and deservedly so. Mrs. Serven was formerly a teacher in the New York Lyceum School.—The curtain at the Tabor Saturday night Oct. 30, didn't rise upon the first act of A Tin Soldier, until nine o'clock, on account of a big Republican demonstration. The house was very small.

JERSEY CITY AND HOBOKEN.

Arthur Rehan's excellent co. did only a fair business all last week at the Academy of Music, although at some of the performances the house was well filled. On Monday night (8) Frank Mayo opened in Nordeck to a good house. The co. is a fine one, and includes Clement St. Martin, J. H. Taylor, David Hanchett, H. Thompson and Neil Gray. Alice Lorimer did very well as Wanda, her style being lively and piquante rather than the dreamy spirituelle interpretation of Miss Kidder, who played the character last season. Alice Fischer was stately and spirited as the Princess Zulilski. Frances Graham as Margaret was also acceptable. Mr. Mayo will appear as D'Artagnan in the Three Guardsmen 12-13. Louise Litta in Chispa is heralded for three nights, 15-17.

Items: Mr. Mayo is evidently in love with his drama of Nordeck, as, with rare exceptions, he plays it exclusively.—Kathryn Kidder was present at the Academy Monday night.—The cool weather tends to increase attendance at the theatres here.—The old rumor of Leon Washburn rebuilding the Arcade Theatre is again revived.—Chief of Police Murphy is a very punctual first-nighter.

HOBOKEN.

At Wareing's, John A. Stevens presented A Great Wrong Righted week of 1 to only fair attendance. The play is so well known that comment is unnecessary. The co. as originally cast is a good one, but the absence of Theodore Hamilton, owing, as alleged, by the stage manager to an accident, necessitated several transpositions and the sudden induction into the cast of Harry Colton, without rehearsal. However, the presentation, if not as smooth as usual, seemed to satisfy the audience. Sunday evening, 7, the Thalia Opera co. presented The Spendthrift, in German, to a large and well-pleased audience. This week, Rehan's Nancy and Co. opened propitiously for a week, although I do not think it is politic to produce a play at this house for a week that was presented at the Academy the preceding week. The two houses are not more than twenty minutes apart. Next week, Louise Rial in Fortune's Fool.

Frank L. Yerance's Hewett's Musettes appeared all last week at Cronheim's Germania Theatre to only medium business. They produced Fun in a Toyshop. Suffice to say, the co. improved a little toward the end of the week. There is room for a further advance in that direction. This week a good attendance witnessed the opening production of Grizzly Adams. The co. is a fair one, and includes Mattie Goodrich and the Delmanning Brothers. Next week, Glassford's co. in The French Spy.

Items: It is promised that Cronheim's new steam-heating apparatus will go into operation this week.—I understand that Frank Yerance will manage Charlotte Thompson this season, opening in Cincinnati Dec. 13.—Stage-manager Dulany is making many needed improvements in his department at Cronheim's.—Wareing's pretty theatre attracts many Jersey City ladies to Hoboken Saturday afternoons.—An excursion ticket to Newark and a seat in Miner's new theatre there—all for fifty cents—is whispered about.

LOUISVILLE.

R. B. Mantell in Tangled Lives filled a most satisfactory week at Macauley's. The play is a strong one, admirably well written and the characters are interesting and natural. Mr. Mantell demonstrates his ability as an actor of unusual merit, and his co. is one of even excellence. Too much praise cannot be given Nelson Wheatcroft for his conception and rendering of Josephus Howson. It is a part full of opportunities, and he makes the most of them. The Marble Heart was given Saturday night. It can only be said the co. appeared to great advantage, the star not rising above the ordinary as Raphael.

Fowler and Warmington's co. in Skipped by the Light of the Moon drew good business at the Masonic, 4-6. The absurdity was seen for the first time here. Tony Farrell and Gustave Frankel, in Harrison and Gourlay's parts were fairly successful. Charles Raymond possesses a good voice, which he used with excellent effect, and Jennie Leland satisfied the audience that she could not sing, by making several efforts in that direction.

Horace Lewis, on a return visit with Monte Cristo, had good business at the Museum. He closely imitates James O'Neill in the part. Co. good, especially J. Winston Murray as Nortier and Charles Lamb as Caderousse.

The New Buckingham was opened to the public Monday, 1. It has a commodious, comfortable and altogether attractive interior. With a large stage supplied with necessary scenery and all modern appliances, convenient dressing-rooms, unexcelled electric lighting arrangements and an auditorium arranged after the latest ideas looking to the comfort of the theatre-goer, the New Buck. may be called a model place of its kind. The decorations are in good taste and the seating arrangement perfect. Colonel Savage will be the business manager, and with Frank Bolton on the stage, Henry Dentzman in the box-office, Harry Johnson on the door and Professor Morbach in the leader's chair, the Messrs. Whallen cannot fail to realize handsomely from their new venture. Gus Hill's Novelty co. drew good business during the week, giving a varied and entertaining vaudeville bill.

Underlined: Macauley's, 8, Emma Abbott; Museum, 8, One of the Bravest; New Buckingham, 8, May Adams' Blondes.

Items: O. C. Merriwether is here in advance of Effie Ellsler.—The Masonic will be closed week of 8 because of cancellation of dates.—John Warner, head usher of the Masonic, is a popular and a capable man.—J. H. Whallen proved himself to be quite an orator in his speech upon the occasion of opening of his New Buckingham Theatre.—Dolly Foster, of Gus. Hill's co., is a Louisville girl. She is a good dancer, has a neat figure, and although a serio-comic has a voice.—Election excitement had its effect upon the theatres here.—J. H. Brandt, stage manager for Mantell, plays a dude part in Tangled Lives with marked skill. It is a sketch from life.—The variety and character of the attractions at the Masonic is bringing money to the management. Al. Bourlier is an active, energetic manager, and knows the wants of this community.—By the death of Father Joseph, a Trappist monk, at the Abbey of Gethsemane, near here, a man joined the great majority who was once a distinguished public singer. As M. Cordia Collier he sang in opera and oratorio with great success, particularly in the South. His Elijah is said to have been a wonderful effort. Peace to his ashes!—As Phidias, Mantell appeared ill at ease. Indeed, he seems out of place in other than the habiliments of modern society.—Nelson Wheatcroft made a good Diogenes and a better Volage. By the way, Marc Klaw once played the parts, and played them well. It was in his boyhood days at an amateur effort of the old Mayo Dramatic Club, and it is doubtful if Marc then dreamed he would ever ornament the profession.—The Liederkranz now wheels into line as a Museum. A curio-hall and two performances daily at cheap prices, as a specialty hall participated in by Jo-Jo, mesmerists, singers and dancers, illusionists, etc., are the features that are to take the ducats of the amusement seeking public.—Aunt Louisa Eldridge, with Mantell, was warmly received by the public and affectionately mentioned by the press. Her position on the stage is well known, and readers of The Mirror remember the Giddy Gusher's tribute to her worth as a woman and her graces of mind and heart.—P. S.: Manager Bourlier has just secured the Knights in Over the Garden

Wall for the Masonic 12-13, so the week will not be a blank.

DETROIT.

The Mexican Typical Orchestra gave four superb concerts at White's, the engagement ending Wednesday night. The members of this co. are from the leading bands and musical institutions of Mexico, and are thorough musicians. The young contralto, Winnie Vater—who is the only American in the co.—has a pleasing voice and presence, and presented some charming selections. James O'Neill, that sterling actor of melodrama, presented Monte Cristo to the best business that he ever had in this city, his engagement filling out the rest of the week at White's. Monte Cristo is as strong an attraction as ever, the large business clearly proving this assertion.

The Boston Ideals had a fairly prosperous season at the Detroit, presenting Adina, Maid of Honor, Martha, Victor the Bluestocking and Fra Diavolo. Lawrence Barrett 8, week; Margaret Mather 15-17; Robson and Crane 18-20.

R. E. French and a fair co. presented the drama Montezuma all the week at Whitney's. Oxygen, by Lillie Hall, Fannie Bloodgood and others, this week.

Squibs: Joseph Levy, the right-hand of Lawrence Barrett, has been making Detroit his headquarters for several days.—Gus Bothner, business manager of Bunch of Keys, is in the city.—Frank L. Goodwin, was presented with an elegant pipe by his stage manager, George Bird, while in the city last week. Mr. Goodwin will add this to his already large collection of fancy smokers.—Mlle de Lussan, Manager Foster and others of the Boston Ideals occupied the Morris box at White's twice last week, and I also saw Joseph Levy in attendance at Monte Cristo.—The Detroit Lodge of Elks elected officers 4th: Exalted Ruler, Edward F. Lee; Esteemed Leading Knight, Frank H. Clarke; Esteemed Loyal Knight, Joseph Galland; Esteemed Lecturing Knight, Charles Dupont; Secretary, John R. Stirling; Treasurer, Charles A. Warren; Tyler, W. Fred. Vine; Trustees, Ralph Phelps, Jr., Wood Campbell, John W. Westcott. After the election all repaired to Galland's for festivities and refreshments.—Will McConnell, of the Standard Theatre, Chicago, is in town.—William Seanor, manager of Weston Brothers, was quite ill all last week, but revived in time to depart with his co.—Pierce Jarvis, advance agent of the White Slave co., is one of the good-natured, honest lads that to be seen is to be admired.—Wallace's Standard Dramatic co. of Fenton, Mich., of which I have made mention, has given up the ghost.—The veteran actor, Garry Hough, is seen on our streets every day, and appears about the same as he did in his palmy days.—The People's Theatre will soon be numbered with Detroit's defunct places of amusement. The office of the Kirkwood House will probably be removed to that location this week.—George Berghoefer is now chief usher at White's and a gentlemanly little fellow he is too.—Agnes Huntington, of the Boston Ideals, was the recipient of many social favors.—M. B. Curtis has presented Manager White with a diamond collar-button.

ALABAMA.

BIRMINGHAM.

Opera House (Frank P. O'Brien, manager): McIntyre and Heath's Minstrels to packed house 1. Performances first-class.

Casino Theatre (J. M. Caldwell, manager): Ragged Jack co. played last week to fair business.

Arena: Shields' ten cent circus attracted good crowds and gave general satisfaction last week.—Doris' circus spread canvas in a heavy rain 5. Attendance and performance rather poor.—John Robinson's Circus entirely satisfied 7,000 people in the afternoon and 5,000 at night, 5. Largest attendance and best circus exhibition Birmingham people have ever seen.

MOBILE.

Mobile Theatre (J. Tannenbaum, manager): A large and well pleased audience assembled 2 to see Robert Downing as Spartacus. Mr. Downing is a good actor and deserves success.

Item: Miss Julia Forrest, of the Downing co., was taken seriously ill while here and had to be sent to the hospital.

HUNTSVILLE.

Manager Hundley has gone to Montgomery to take his seat in the Alabama Legislature. A. F. Murray will be acting manager during Mr. Hundley's absence.

ARKANSAS.

LITTLE ROCK.

Hyde's Opera House (George H. Hyde, manager): Wilson and Rankin's Minstrels 1 and 2 to fair business only. Two minstrel cos. ahead of them.

Personal: George Wilson, of Wilson and Rankin, leaves for Cairo to-day to rejoin his co. He was confined to his room here for three weeks with malarial fever.

CALIFORNIA.

SAN BERNARDINO.

Opera House (Waters and Brinkmeyer, managers): Notwithstanding political excitement, the Long and Mott co. drew good houses Oct. 26-27 in The Private Secretary and Young Mrs. Withrop. Both were well rendered and gave good satisfaction. Marshall's Japanese Tourists 13.

CONNECTICUT.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): W. J. Scanlan in Shane-na-Lawn played to a fair house 3. Scanlan is rapidly acquiring a position of creditable eminence as a dialect comedian. Theodora, with its wealth of scenery, was presented 4-5. Business was capital; so was the play; so was its portrayal. Rose Coghlan, 12-13.

Carll's Opera House (R. J. Carll, manager): Held by the Enemy received its first production in this city 4. It is an excellent play, and was well enacted. The cast included Katheryn Kidder and Louise Dillon. The latter as Susan made a pronounced hit, and it is questionable if ever this talented lady has achieved a greater success. The applause bestowed upon her was merited. The house was very good. Robson and Crane gave three entertainments 5-6, to good audiences. The Merry Wives of Windsor and She Stoops to Conquer were performed with all the excellence that distinguish these ever popular comedians.

Grand Opera House (G. B. Bunnell, manager): Edwin F. Mayo appeared in Davy Crockett, made memorable by his father, and is to be given credit for his labor. The Starr co. in a round of opera comique this week.

American Theatre: Edith Sinclair in a Box of Cash did a light business. The house is closed one week for repairs, and reopens 15 with some female aggregation of talent.

Items. W. H. Crane is very popular here. On Saturday occurred the sixth anniversary of his marriage, and both himself and wife received many hearty congratulatians.—G. B. Bunnell met with a painful accident last Saturday. As he was about to descend a stairway in the theatre his foot slipped and he fell a distance of several feet. His arm was broken and was severely bruised. He was removed to his hotel and medical aid summoned. At the time of writing he is getting along nicely.—Lilian Olcott was suffering from so severe a cold that it interfered considerably with her articulation.

WATERBURY.

People's Theatre (Adolph David, manager): W. J. Scanlan and his excellent co. appeared 4-5, producing Shane-na-Lawn and The Irish Minstrel. Mr. Scanlan is an established favorite here, and is always greeted by large audiences.

Item: J. B. Turner, who takes the old man parts in Mr. Scanlan's co., has been troubled with his eyes for some time. Last week he caught cold in them, and inflammation set in. Although suffering much pain, Mr. Turner, with his eyes bandaged, went through his part in such a way as to win continual applause.

BRIDGEPORT.

Opera House (E. V. Hawes, manager): George W. Monroe put on Scott Marble's new comedy, My Aunt Bridget, 1. It is a rollicking new play. Mr. Monroe's new Bridget was like the old—we may say better—and he deserves abundant success in his new departure. William Gillette's new drama, Held by the Enemy, 5.

Theatre Belknap (C. J. Belknap, manager): Week of 1, return of the Bessie Gray Opera co., giving Olivette, The Mascotte, Pinafore and The Mikado.

MIDDLETOWN.

McDonough Opera House (A. M. Colegrove, proprietor): Monroe and Rice's My Aunt Bridget co. to poor business 4. Play and co. excellent. John Murray in Constable Hook 4th and Life in London (Oliver Twist) 5th. Ruinous business. Co. fair. Bessie Byrne 22, week.

HARTFORD.

Opera House (Charles A. Wing, manager): Lilian Conway's Opera co. in The Grand Duchess, Pirates, Chimes and Fatinitza, first half of last week, to good-sized audiences. The principals lacked the spirit and dash essential to the proper presentation of these operas, while the chorus was small and weak. The last half of week Benj. Maginley in the ever-popular May Blossom. Good business. The play was well presented and well received. Romany Rye week of 8th. Prices will hereafter range from one dollar to fifteen cents.

Allyn Hall: W. J. Scanlan made his first appearance here in Shane-na-Lawn 2d to a big audience. Mr. Scanlan's songs (repeatedly encored) were the feature.

WILLIMANTIC.

Opera House (S. F. Loomer, proprietor): Romany Rye 2; good house. All well pleased.

NEW LONDON.

Opera House (T. H. Delevan, Manager): A Night Off 3, delighted a large and refined audience. Monroe and Rice in My Aunt Bridget, 6; small audience; rainy night. Ransone in Across the Atlantic, 11-12.

Opera House (J. P. Wilkinson, manager): Professor Bristol's trained horses [illegible] filled the house at each entertainment, and the audiences were well repaid, for the horses showed remarkable care and training.

NEW BRITAIN.

Opera House (W. W. Hanna, manager): My Aunt Bridget played to rather light house 4. The co. is a good one, and as an eccentric, simple minded Irish woman, George W. Monroe is inimitable. "Aunty" will spend Thanksgiving with us. In spite of heavy rain, Held by the Enemy played to immense house 6. Co. and play both very fine. E. F. Mayo, 13; Seymour-Stratton co., 16-17; Pat Rooney, 20.

DISTRICT OF COLUMBIA.

WASHINGTON.

Louis James and Marie Wainwright drew fair houses last week at the National in Virginius, Hamlet, Richelieu, etc. This week, Carleton Opera co. in Nanon; Mixed Pickles next.

Janauschek to moderate business at Albaugh's. Meg Merrilies was the novelty of the engagement. This week Evans and Hoey's Parlor Match. Next, Evangeline.

Storm Beaten drew very well at Harris'. This week, C. A. Gardiner in Karl. Next, P. F. Baker in Chris and Lena.

Neil Burgess had good houses at Herzog's. This week, Caleo, Haley and Caleo's Minstrels. Next, A Brave Woman.

The Monumental Specialty co. at Kernan's this week, and Bruce and Balatiere's Brooklyn Museum co. at the Dime in Micaliz and Oliver Twist.

Items: Buffalo Bill was in town the other day to see about the Indians who are necessary for his next season.—Rosa Rands has established herself in this city as teacher of the dramatic art.—Marie Wainwright's Beatrice was greatly liked.—Vinnie Shannon made a pleasing impression in the parts assigned her last week with Janauschek.

FLORIDA.

JACKSONVILLE.

Park Opera House (James D. Burbridge, manager): Bijou Opera co. in The Bridal Trap 4, to a large house. Adelaide Randall was warmly welcomed. She was the recipient of many floral favors. Princess of Trebizonde 5 and The Mikado, 6.

GEORGIA.

AUGUSTA.

New Masonic Theatre (Sanford H. Cohen, manager): Louise Balfe in Dagmar to a fine audience 2. Miss Balfe created quite a sensation. She returned 8 by request. She is a deserving and painstaking artiste. Michael Strogoff to fine business 3. The performance was up to the average. Cecile Rush as Marfa was cordially received. Our factory troubles are settled, and we look for returning prosperity, as all hands have gone to work.

COLUMBUS.

Springer Opera House (Theodore M. Foley, manager): Louise Balfe 1 and McIntyre and Heath's Minstrels 2—both to large audiences. Miss Balfe completely captivated her hearers and was recalled frequently. The McIntyre and Heath Minstrels are fully up to the average.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): The Bijou Opera co., with an orchestra and chorus, 1-3 and matinee, in Bohemian Girl, Bridal Trap, Princess of Trebizonde and The Mikado. Fair business. This little co. did a much larger business without orchestra and chorus last May. Louise Balfe, 5-6 and matinee. Miss Balfe is indeed an actress of rare ability, and certainly deserved better houses. Her support is not what it ought to be. Flora Moore 12-13.

Personal: A. L. Erlanger, manager of Miss Balfe, wishes to be kindly remembered to THE MIRROR.

ATLANTA.

De Give's Opera House (L. De Give, proprietor): McIntyre and Heath's Minstrels gave a very creditable performance 5.

ILLINOIS.

PEORIA.

The Grand (Lem H. Wiley, manager): McNish, Johnson and Slavin's Minstrels; every seat in the house sold, 2d. Alone in London to a good house, 4th. G. C. Boniface in Streets of New York; large house, 6th. The Little Tycoon, 11th, 12th.

Squibs: McNish, Johnson and Slavin's Minstrels is ahead of anything we have had in the last two seasons in the minstrel line. Good, clean performance, and not a chestnut cracked.

DECATUR.

Opera House (Frank W. Haines, manager): The Long Strike, Oct. 30, to a small house. J. S. Padgett was especially good in the character of Moneypenny. He was well supported. The co. deserved better patronge. The Streets of New York was presented before a full house, 2d. Dan Sully, 16th. J. S. Murphy, 19th.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Oct. 30, Wages of Sin played to good and appreciative audience. The honors were divided between Charles Mauberry and Etelka Wardell, who were called before the curtain several times. A large and fashionable audience greeted George C. Boniface in The Streets of New York. He is supported by a co. that is far above the average. The house was jammed from pit to dome to hear McNish, Johnson and Slavin's Minstrels, 3d. From the first to the final curtain laughter followed in continuous peals. Slavin, Haverly, Johnson and McNish were never in happier mood. The solos and choruses were above the average, and Frank Howard scored success in his new song "Sweet Heather Bells. The performance of Romza and Arno on the horizontal bar was simply wonderful. The presence of George Gale helped to pack the house, as he has many warm friends in Springfield, his former home.

Items: A new comedy entitled A Grass Widow is being rehearsed by the Wages of Sin co., and will be put on for the first time at Bay City, Mich., Dec. 3. Manager Bowers of the Wages of Sin co. received word from Mrs. Harry Courtaine, who was taken ill while in Chicago, that her recovery is doubtful. The character at present is being filled by Clara Vincent.

BLOOMINGTON.

Durley Theatre: Murray and Murphy to good business, 1st. Streets of New York to a slim house, 5d. Lights o' London to good business, 5-6.

MOLINE.

Wagner Opera House (A. Herkert, manager): Fielding Comedy co. played to fair houses week of Oct. 25.

GALESBURG.

Opera House (N. Brechwald, manager): George C. Boniface in Streets of New York, gave good satisfaction to crowded house, 4th. Stetson's Uncle Tom co. 17th. Gilmore's Band, 29th.

ROCKFORD.

Opera House (C. C. Jones, manager): Margaret Mather was greeted by a large and well pleased audience in Romeo and Juliet, Oct. 30. Little Tycoon drew good houses 1-2. R. E. Graham, Louise Paullin and Elma Delaro were the favorites. The Two Johns to a good house 4th.

SHELBYVILLE.

Opera House (Philip Parker, manager): The Wilson Theatre co., supporting Edward Southern in standard plays, drew crowded houses week of 1. Co. the best that has played here at cheap prices.

INDIANA.

SOUTH BEND.

Oliver Opera House (Frank Nippold, manager): Two large and delighted audiences greeted The Little Tycoon 3-4.

HUNTINGTON.

Opera House (Filson and Emery, managers): Maud Granger in Lynwood appeared to a large and appreciative audience 1st. Support good. Miss Granger was called before the curtain several times. Kate Bensberg's Opera co. appeared before a fair-sized audience, 4.

VALPARAISO.

Grand Opera House (A. F. Heineman, manager): A Messenger From Jarvis Section to fair-sized audiences Oct. 29-30. Gutether as Uncle Dan'l, Rufus Scott as Sandy Mitchel, and George Ricketts as Sheeny Mike were excellent. Jessie West as Clip captured the audience in her dancing. Lights o' London 4th. Largest audience seen in this house in two seasons. Performance excellent.

LOGANSPORT.

New Opera House (W. Dolan, manager): Hicks and Sawyer's Colored Minstrels gave a good minstrel performance to a good audience. Wilson and Rankin's Minstrels 11.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): Murray and Murphy appeared in Our Irish Visitors 3. These funny comedians seem to draw better with each visit. Maude Granger appeared in Lynwood 4. Co. above the average; an exceedingly good performance. Our manager deserves praise for giving his patrons the pleasure of so good an entertainment. Kate Bensberg and co. gave us the Sleeping Queen, a pleasing, short opera, and the third and fifth acts of Faust, in costume.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager): A very large and fashionable house greeted Lawrence Barrett 4. He had not been here for three years. Mr. Barrett presented a double bill, Yorick's Love and David Garrick, which was well received. Margaret Mather 12.

ELKHART.

Backbus Opera House (J. L. Brodrick, manager): Mrs. W. H. Riley's Comedy co. played all last week to crowded houses. Best of satisfaction.

WABASH.

Opera House (Alfred J. Harter, manager): The Riley Dramatic co. all week, playing to large houses every night and giving satisfaction.

EVANSVILLE.

Opera House (T. J. Groves, manager): We, Us & Co. succeeded in drawing the largest house in years 1. Wilson and Rankin's Minstrels to a very large house 6. Margaret Mather 11; J. T. Raymond 13; Lizzie Evans 17; J. K. Emmet 22; Mrs. D. P. Bowers 30.

FORT WAYNE.

Masonic Temple (J. N. Simonson, manager): Lawrence Barrett in Richelieu 6; large and fashionable audience. McCaull's Opera co. in Falka 4; ditto. Both performances gave great satisfaction.

RICHMOND.

Grand Opera House (T. C. Coffman, manager): F. C. Bangs in St. Marc to small but appreciative audiences 1-2. Mr. Bangs was recalled several times. Hicks' Minstrels to a fair house 3.

IOWA.

OTTUMWA.

Lewis Opera House (W. H. C. Jaques, manager): Bound to Succeed 2. Salsbury's Troubadours 3, and Lester and Allen's Minstrels 4; all to good business.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Salsbury's Troubadours presented their old success, The Brook, 1, and kept a house full of people shouting with merriment. Marie Bockel is a valuable addition to the Troubadours, as is also Charlie Blair. They ably second the fun-making efforts of Nate and Nellie. Alone in London to a large house, 3. Received with many manifestations of pleasure. The co. is an unusually strong one, and many of the scenic effects were equal to anything of the kind ever seen here.

CEDAR RAPIDS.

Opera House (Noxon, Albert and Toomey, managers): Cora Tanner in Alone in London 2. Best play given here in many a day. Large audience. Lester and Allen's Minstrels pleased a good house 3.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): John T. Raymond in The Woman Hater 2; good business. Bound to Succeed 4; small house. Play well acted.

OSKALOOSA.

Masonic Opera House (W. A. Seevers, manager): Bound to Succeed 1; fair audience. Hyers Sisters 26. Manager Seevers has "gone back" on week stands, and will in the future play but one or two nights a week.

DUBUQUE.

Opera House (Duncan and Waller, managers): A Tin Soldier to large house 5.

KANSAS.

WICHITA.

Turner's Opera House (L. M. Crawford, manager): Kate Forsythe made her first appearance in this city 1st, presenting Marcelle before a fair house. The acting of Miss Forsyth was much admired. Her support is very good, notably Frank Losee as Captain John Harley, I. H. Fitzpatrick as Shane Brady and Henry Holland as Basil Danville. Same play 2d, to much better business.

Item: Clark's Comedy co., 15th, one week. O. T. Crawford is now local manager, vice A. L. Cooper, who has gone for good, instead of being away on vacation.

ATCHISON.

Price's Opera House (William Campbell, manager): Oct 28, Sol Smith Russell delighted a huge audience with Pa. The Black Crook—first time here—29th. The audience was large and enthusiastic.

Luncheon: Mr. Russell was entertained at luncheon at the Atchison Club in the afternoon, and was given a dinner at the same place in the evening.

EMPORIA.

Whitley Opera House (H. C. Whitley, manager): Kate Forsyth and a strong co. played Marcelle to a good house 3. The performance was well received. Clark's Comedy co. week of 8.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Clark's Comedy co. opened for five nights, playing to paying business. The co. is fair to middling.

Items: Wages of Sin, 11-12, and the Casino Opera co. 15, week.—Dr. Potter has recently been appointed manager of the Grand Opera House. He has had experience.

KENTUCKY.

PADUCAH.

Morton Opera House (John Quigley, proprietor): Under the Gaslight to good business 1. Wilson and Rankin's Minstrels to fair business 4. Ada Gray to fair business 5.

MAINE.

PORTLAND.

Theatre: Haverly's Minstrels drew a good house 1 and gave only an ordinary show. The costumes of the co. are rocky, and one of the end men was a disgrace to decency in his dressing. E. M. Hall and George Gorman were the only funny men in the troupe. The afterpiece was very good, and Fred. Malcolm made a sensation as Princess Sunbeam. His female make-up was perfect, and his singing very clever. Of course the wealth and fashion of the town was represented 2-3, and when those two artistic comedians, Robson and Crane, gave us Merry Wives of Windsor and She Stoops to Conquer. The engagement, financially as well as artistically, was a great success. Crane's Falstaff is one of the most laughable things he ever attempted.

Facts: From good authority I learn that Haverly's Minstrels are "on their uppers," and salary days are conspicuous by their absence. The St. Bernard dogs have some $1,200 due them, and other members of the co. are in the same box.

BANGOR.

Opera House (T. A. Owen, manager): Frank Jones in Si Perkins played to large and delighted audiences 2-3.

MARYLAND.

FREDERICK.

Opera House (Jacob Schmidt, manager): Leland Opera co. 5 and 6 to a large business. Hi Henry's Minstrels 19.

MASSACHUSETTS.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Bennett and Moulton's Opera co. have given us The Mascotte, Chimes of Normandy, Fra Diavolo, The Mikado, Queen's Lace Handkerchief, Olivette, Pirates of Penzance and Girofle-Girofla, the two latter at the matinees. The house has been packed at each performance. Mae Bruce, the new prima donna, fails to equal her predecessor. Irene Murphy equally shares the honors. When here before, I claimed that Carrie Sweeney was capable of better work, and in her promotion I see my prophecy fulfilled. Herne's Minute men 11; Kindergarden (return) 15.

All Sorts: Mr. Burrell has been chosen treasurer of a new mill which is to be built the coming year, and it is probable that with the flowers that bloom in the Spring our genial manager will leave us. While congratulating him, I regret to see the change.—Mrs. E. Humphrey Allen, of Boston, sang in concert here 2d.—It is a standing joke with variety cos. about having played at Steep Brook, the northern part of the city, but it remained for Sorer's Uncle Tommers to have that honor, last Tuesday night.

Opera Notes: A poor concert was given by the B. and M. co. Sunday night to a large audience.—I miss Charley Amsden, who was with the co. last season, and who is at present with the Western co. Portland, Springfield and this city used to make things lively for him.—Haverly's Minstrels attended the concert of the opera co.—Moulton and Baker have purchased of the Boston Museum the operas Fantine and Loves Vow.

SPRINGFIELD.

Gilmore's Opera House (W. C. LeNoir, manager): Moulton and Baker made a "bad break" in trying to palm off their Black Crook, which was built for the "rural districts" at cheap prices, as a fifty-cent show here 1. Overcrowded house; but people will hereafter fight shy of their attractions after being deceived in this one. W. H. Gillette's Held by the Enemy had a good house 2, and gave one of the best dramatic entertainments of the season. Co. perfect. Robson and Crane in Merry Wives of Windsor had a big house 4. Crane's Falstaff was an unexpected revelation of the comedian's talent. Support good.

BROCKTON.

City Theatre (W. W. Cross, manager): The School for Scandal, as presented by Rose Coghlan and her excellent co. was a rare treat. The Lady of Lyons, with Miss Coghlan as Pauline, 2; star several times recalled. Haverly's Minstrels, despite bad weather, played to a full house 3. Exceptionally good entertainment. As Prof. M. H. Snow opened his exhibition of the St. Bernard dogs (which, by the way, was their last performance with the co.) he was interrupted by James Gorman, who, in a neat speech, presented him with a silk umbrella and a locket on behalf of members of the troupe. Bennett and Moulton's Opera co. this week. Kindergarden 17-18.

NEW BEDFORD.

Opera House (Frank C. Bancroft, manager): A Night Off drew a good house; would have had better but for election excitement. Co. first class. Rose Coghlan and a fine support filled the lower house 3; gallery light. The play, School for Scandal. Kindergarden 12-13.

Gleanings: C. E. Dudley, of the Floy Crowell co., was at his home in this city first of last week.—Ada Cannon has left the Moulton-Baker Black Crook and is here in this city.—Treasurer Lynch, of the Rose Coghlan co., had the pleasure of meeting an old acquaintance here in the person of Mr. Moses E. Hatch, a liberal patron of the drama. Messrs. Lynch and Hatch were much together during the war when the former was connected with the Boston Museum. Their recollections of Warren and other old actors when in their prime were very interesting. Mr. Hatch says his friend looks not a day older than he did twenty-four years ago, and I can readily believe it.—I wish to extend my congratulations to Joseph C. Omey, ex-manager of the Opera House, for the success he is having as manager of Peck's Bad Boy co., as chronicled in numerous exchanges.

WORCESTER.

Theatre (Charles Wilkinson, manager): Business of the week was very poor indeed, considering the attractions that were presented—the Madison Square co., in Held by the Enemy; Lillian Olcott in Theodora and Rose Coghlan in School for Scandal and London Assurance. Held by the Enemy was received with great applause, Mr. George Parks as Colonel Prescott receiving especial notice from the press. Theodora was given in splendid style; best stage setting ever seen in this city. Gus Williams in One of the Finest, 11th and 12th.

NATICK.

Concert Hall, (E. E. Clark, manager): Stanley Macy in The Kindergarden, to good business, 5th. This co. improves every season.

NEWBURYPORT.

Prospect Opera House (G. F. Avery, manager): Myra Goodwin, to good business 4. Her first appearance here; warmly received. Many encores for singing and dancing. Supporting co. strong, but J. W. Grath as Hickory Hawkins deserves special mention.

Item: Messrs. Grath, Ryan and Withers, of this co., are very pleasant gentlemen to meet.

LAWRENCE.

Opera House (Wm. G. Merrill, manager): Shadows of a Great City took Lawrence by storm 1-3. Haverly's Minstrels drew only a fair house 5. May Blossom, 19.

TAUNTON.

Music Hall (A. B. White, proprietor): O. B. Sheppard's co. in A Night Off 4; large and well-pleased audience. Helen Leigh as Nisbe and Ernest Bartrem as the Professor are deserving of special praise. Herne's Minute Men 12; Lizzie May Ulmer 15; Stanly Macy 17.

Items: A new $50,000 opera house is being talked of.—The gowns worn by the ladies of the Night Off co. were marvels of the dressmaker's art and received high commendation from the gentler sex.—Horse cars now pass Music Hall from all parts of the city. This will increase business twenty-five per cent.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Lizzie May Ulmer played against a nominee for Governor, who spoke to over 2,000 people, the first night of her engagement, and bad weather and election returns on the second, but did a fairly good business. Haverly's Minstrels 4; large audience.

Dime Museum: The American Dramatic co., week of 1, produced Leah, London by Night, Hidden Hand and Kathleen Mavourneen to splendid business. This week a good variety bill.

LYNN.

Music Hall (James F. Rock, manager): Floy Crowell week of 1 in Ingomar, Married for Spite, Guilty or Not Guilty, Zeppa, Frou-Frou, Her Sacrifice and Sentenced to Death. Full houses.

Item: The Gilbert Opera co., doing the new opera, Uncle Tom, has come in. The libretto is to be rewritten. It will probably not to be tried again till next season.

PITTSFIELD.

Academy of Music: Ullie Akerstrom appeared last week in standard dramas to very large business.

MICHIGAN.

LANSING.

Buck's Opera House (M. J. Buck, manager): The announcement of election returns from the platform drew an immense house to see James O'Neill in Monte Cristo 2d. Best of satisfaction.

GRAND RAPIDS.

Wonderland: Continues its uninterrupted success, packed houses being the rule. The attraction was Silver Spur. The star is Blanche Vaughn, who does some clever soubrette work. This week, N. S. Wood.

BATTLE CREEK.

Hamblin's Opera House, (J. W. Slocum, manager): Lights o' London to a large house 1. Good business. Our season thus far has been far ahead of many previous years. We have had only one poor house so far, and the last three attractions played to almost standing-room.

FLINT.

Music Hall (Thayer and Page, managers): The Lights o' London 3; best of satisfaction to a large audience. William Lee as Seth Preene made a decided hit. The Hall-Bloodgood co. 5; delighted the hearts of a small audience of males.

ANN ARBOR.

Hill's Opera House (H. J. Sawyer, manager): James O'Neill, in Monte Cristo, played to a good house 3.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Duff's Comic Opera co. week of 1st, eight performances, presenting Iolanthe, Mikado and A Trip to Africa, to large and appreciative audiences. Zelda Seguin, ever welcome, and a great favorite with the St. Paul public, sang and acted her roles most admirably. Lillian Russell was in good voice, and met with marked favor. Vernona Jarbeau, an attractive artiste, well sustained her roles, and was favored with recognition. J. H. Ryley was excellent in comedy. John E. Nash, Harry Hilliard, Franklin Boudinot and C. W. Dungan deserve mention. The chorus did good work. Scenery and settings effective and the costumes commendable. Week of 8th, Grismer-Davies co. in Called Back.

Olympic Theatre: Week of 1, Riley's comb., presenting the comedy of Uncle Si Salem, John J. Riley and Lizzie Smith playing the leading roles. Co. fair. Good olio and specialties by Minnie Kaye, Sidney Vincent, Grace Sylvano, Muldoon Trio, Sullivan and Donaldson; good houses. Week of 8, The Ko-Ko Pantomime co.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Joseph R. Grismer and his talented wife, Phoebe Davies, with a capable co., opened a week's engagement 1, in Called Back. The play has many strong points and was handled well by the entire cast. When election times are at hand the theatre suffers, and such has been the fact here. This, taken with the newness of the play and people, has prevented the management from scoring a financial success. Last season brought Mikados enough, but the Duff co. will try their hand at it this week; first visitation of the season.

Pence Opera House: This temple of the Muse is again open, and the attraction for the week has been Nick of the Woods. Business has not been overwhelming.

Museum: Probably the drawing card of the present comb. has been A. O. Babel, the cowboy pianist, whose really wonerful playing has been interesting to the cultivated and the uncultivated alike.

Items: The only matter of interest outside of the Grand is the progress of the building of its rival. The new theatre, to be finished by Christmas Day, is situated on Hennepin avenue, one block above the West Hotel. Work is progressing night and day, and while nothing but parts of the bare walls are now up, the prospects are that the promise of the management will be fulfilled and the first performance be given on Dec. 25.—My last week's letter was belated and I want to say a word for the Magician Kellar: His three nights here were unanimously voted the most interesting series of performances in his line ever seen here.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Adelaide Moore and fine co. 1; fair house. Romeo and Juliet was presented. Miss Moore is a fine actress. Kellar, illusionist, assisted by D'Alvini, gave a pleasing performance 4; light house.

Personal: Manager Durant has been elected to the State Senate. The election or defeat of your humble servant is yet in doubt.

RED WING.

Casino Opera House (J. C. Hawes, manager): Kellar sustained his title of "King of Magicians." Pronounced by able critics as the best ever seen in this city. Business poor; political torchlight procession. Lillie Hall, 11.

WINONA.

Opera House (George H. Russell, manager): Oct. 28, Adelaide Moore as Juliet; good house. The support was mediocre with the exception of William Lloyd's Mercutio.

MISSOURI.

JOPLIN.

New Joplin Theatre (H. H. Haven, manager): The [illegible] played a return engagement Oct. [illegible] to excellent business. Opened in a comedy called A [illegible] Man, written by Miss [illegible]. It is a clever bit. Andrews' Mikado co. played 1-2 to good business. Largest house of the season first night.

MACON.

Richard Gorman in Conrad drew a fair house 3. Splendid performance.

SEDALIA.

Opera House (H. W. Wood, manager): Wanted A Husband, Miss Engaged, Carrots, East Lynne, Meg, the Farmer's Daughter and A Straw Man was Eunice Goodrich's repertoire for the week ending 6, at ten, twenty and thirty cents. Fairly profitable results.

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager): John T. Raymond in his new play, The Woman Hater, drew large audiences 3, and renewed his old-time triumphs.

KANSAS CITY.

Coates: Duff's Comic Opera co. played all last week, opening in Iolanthe to poor attendance. With improvement in the weather the house became much larger. On Wednesday evening, The Mikado. Friday, A Trip to Africa was put on, and the large audience were entranced with the charming little opera.

Gillis: All last week Alone in London. Cora Tanner was warmly received from the beginning. Very strong co. Good houses.

NEBRASKA.

OMAHA.

Boyd's Opera House (Thomas F. Boyd, manager): Hoyt's Tin Soldier co. to packed houses 1-2. Chicago Opera co. 4; full house. The best representation of The Mikado we have had since the Castleton troupe was here one year ago.

People's Theatre: Sidney France and co. to good houses. Continue another week.

LINCOLN.

Funke's Opera House (Fred. Funke, manager): Oct. 29-30 Chicago Opera co. to good business.

People's Theatre: Chase-Bernard Comedy co. closed week engagement 6; good business.

NEW JERSEY.

PATERSON.

Paterson Opera House (H. C. Stone, manager): Callan, Haley and Callan's Minstrels gave their first performance 1. Lillian Conway Opera co. presented La Grand Duchess and Fatinitza to select audiences 4-5. J. B. Polk in Mixed Pickles 6. Good house considering weather. Storm-Beaten this week. Fantasma 15-17.

People's Theatre (A. Philion, manager): Good houses past week to see Bertha, the Sewing-Machine Girl. This week Burr Oaks and Crimes of a Great City. Bessie Grey's Opera co. 15, week.

Wood's Concert Hall (J. M. Woods, manager): Presented Elee Davis, Edwards and Ashford, Nellie Howard, Lou Merritt, and J. M. Woods. This week Mr. and Mrs. Joe Allen, Lou Merritt and J. M. Woods.

Obituary: Harry Shay, well known in the minstrel business, died at the St. Joseph Hospital 4. He had long been a sufferer from consumption.

ELIZABETH.

Temple Opera House (A. H. Simonds, manager): The Templeton Opera co. presented The Mikado 3. Admirable performance; very large audience. The nimble-footed Rooney bounded in on Saturday night and aired Pat's Wardrobe. Stormy night hurt attendance, but the gods were on hand to give him a roof-shaking reception. Second visit this season. Long line of big attractions to come.

Item: The Fisk Jubilee Singers held forth to a large audience at Library Hall, 3.

TRENTON.

Opera House (John Taylor, manager): Hedley and Harrison's Silver King co. drew two of the largest houses of the season, 5-6.

Obituary: R. J. Moore, the property man of the Opera House, fell from a ladder and met his death. He had been employed about the house for many years, and was looked upon as a good man in his place.

NEWARK.

Miner's Newark Theatre: John A. Stevens in A Great Wrong Righted, opened on Monday night. The play is a strong one and well put upon the stage. It will remain a week. Mrs. Langtry played a most successful engagement last week. House packed to overflowing. The first three nights she appeared in A Wife's Peril and The Lady of Lyons.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Barry and Fay in Irish Aristocracy 2; small audience on account of election. Haverly's Minstrels 4; full house. Lizzie May Ulmer in '49 and The Danites 5-6; fair-sized audiences.

DOVER.

City Opera House (George H. Demerit, manager): That brilliant, accomplished and vivacious young actress, Myra Goodwin, in Sis, won the high favor of a large and appreciative audience 5. Miss Goodwin has a sweet, pretty face, and manners devoid of affectation. Her dancing and singing brought forth tremendous encores. Good support, especially J. W. Grath as Hickory Hawkins.

NEW YORK.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): The Australian Novelty troupe did an immense business last week. This week, A Prisoner for Life.

Grand Opera House (P. H. Lehnen, manager): L Grand's Patent Rights co. was the attraction the first half of the week, and drew light houses. The week was filled out by the Rag Baby co. to fair business. This week, Powers' Ivy Leaf co.

People's Theatre: Lillie Allyn's Japanese Minstrels proved to be worthy of the liberal patronage it received. Present week, Stetson's Neck and Neck comb.

Genesee Park Theatre: Good business; May Arlington's Blondes caught on. This week, Waifs and Strays.

Clinton Opera House: This week Holman Opera co.

Items: *Herald* of this city speaks in the highest terms in praise of THE MIRROR as *the* journal of the profession.—Local lodge of Elks' social on the evening of 7th was largely attended.—Rochester must not be ranked as a country town any longer. We are running five regular places of amusement. Can we stand it? That is a question easily answered in the negative.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manager): The appearance of Genevieve Ward during the first half of last week was greeted by large houses, although not as large as was deserved. Forget-Me-Not and The Queen's Favorite were presented, and the interpretations were accorded the most lavish praise. Miss Ward is almost beyond criticism, so perfect is her art, and the impersonations of W. H. Vernon were a source of much pleasure. Mme. Janish came for the latter half of the week, appearing in Andrea. Violets was announced for production on Saturday evening, but owing to insufficient rehearsal it was found impossible to put it on. Very good houses were attracted during the engagement, but some disappointment was experienced over the non-production of the new play. Louise Pomeroy is booked for the current week, with a change of bill at every performance.

Museum (Jacobs and Proctor, managers): Edwin Thorne in The Black Flag did a most satisfactory business last week, and is succeeded by the Kernell comb.

BUFFALO.

Academy of Music (Meech Brothers, manager): Frederick Bryton, a new star to this city, met with very poor success in Forgiven 1-3. Joseph Jefferson filled out the week to large audiences. Rosina Vokes' co. this week.

Court Street Theatre (H. R. Jacobs, managers): Clio has not run its course yet, from the crowds that gathered at every performance during last week. The Australian Novelty co. 8.

Bunnell's Museum: Gray and Stephens' dog dramas kept the house filled all the week with the standing-room sign frequent.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): The Rag Baby drew a good house 3. Last three nights of the week Patent Rights was given to fair houses. Co. fair.

Grand Opera House (Jacobs and Proctor, managers). A Prisoner for Life was given last week to jammed house. Co. good. This week Little's World.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Week of 1, Bennett and Moulton Opera co. A did an immense business; crowded houses every night.

ELMIRA.

Opera House (W. E. Bardwell, manager): J. B. Polk's Mixed Pickles delighted a fair-sized audience 5. It is the best comedy I have seen in years.

Madison Avenue Theatre (W. C. Smith, manager): Ida Siddons' Burlesque co. gave an inferior entertainment to a large "stag" audience 1. Henry Chanfrau in Kit 2, to good business, the election news to the contrary notwithstanding.

Personal: Harry F. Curtis, of this city, will manage Jennie Calef's tour this season. Expect to take the road in January. The young lady has nearly recovered from the injury received at the Sandusky theatre last Spring. She intends bringing suit against the proprietor for damages.

SARATOGA.

Atkinson's Aphrodite co. appeared at Town Hall 3 to fine house, and kept the audience in a roar from post to finish. Lillie Bate in the title role was excellent, being ably seconded in her [illegible] effort by Manager Atkinson and James E. Mackie. T. J. Callahan supported the [illegible] admirably, while the rest of the co. filled their rather thankless parts to the satisfaction of all. The piece is a dramatization of Anstey's Tinted Venus, and although crude and unsatisfactory, can be improved to success, as it doubtless will be by the able manager. It will draw a full house if it returns. Bennett and Moulton's Opera co. will sing here week of 15th. Hoodman Blind one night, 13.

ILION.

Thomas Opera House: Pat Rooney entertained a

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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HARRISON GREY FISKE . . EDITOR

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NEW YORK, - NOVEMBER 13, 1886.

MIRROR LETTER-LIST.

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Anderson, W. C.	Hayden, M.
Anderson, Mary	Herndon, Agnes (2)
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Burton, J.	Julian, F. (2)
Bailey, C.	Jessel, Jos. A.
Bloomfield, A. E.	Lennox, G. H.
Blaisdell, J. W.	Lawrence Fred (3)
Bonner, Marjorie	Leaf, Annie
Burke, Chas.	Lynton, Ethel
Burns, M.	Lewis, Lillian (2)
Barrows, Jas.	Mackay, John A.
Blakey, T. W. H.	McDowell, E. A.
Backus, Geo.	Meyer, M.
Bancroft, Helen	Miller, Harry (2)
Barnes, W. B.	McIntyre and Heath.
Barnard, Junius (2)	Mortimer, Blanche
Clarke, R.	Maas, Jas. (2)
Claxton, W. H.	MacGeachy, Chas.
Cherie, Adelaide	McCollin, A. W. F. (2)
Cary, W. T.	McGibeny Family
Cauldwell, W.	Nelsoni, Juggler
Clarke, Kit (3)	Owens, E. A.
Cumming, Miss A.	Powell, Eugene
Clark, Harry	Parker, W. J.
Carleton, W. S.	Planter's Wife Co.
Claxton, Wm.	Plympton, Eben
Deaver, J. H.	Quigley, W.
Dignam, John	Raymond, Flit (2)
Downing, R. L.	Revere, Blanche
Eldridge, Charles E.	Rosenfeld, S.
Forrester, Lon (2)	Roberts, N. D.
Furlong, J. R.	Rokoy, Irma V.
Falls, W. R.	Sanford, Cora
Fred. and Pot	Sheridan, W. E. (4)
Gladding, N. A.	Sanson, Bessie (2)
Grover, Leonard (2)	Stevens, W. H.
Gladding, L.	Thompson, C. H.
Glenn, S. W.	Theodore, Charles
Graw, S.	Tide of Fortune Co.
Gayler, Chas.	Tannehill, Frank
Gregg, W. A.	Van Veghten, Edw. H.
Hatcher, Jesse F.	Willis, Robert
Hillis, O'Kane	Walton, Henry E. (2)
Harrison, Alice	Woodsworth, Mrs.
Hanley, L. J.	Wiggins, Oliver
Hart, Tony	Wheeler, A. C.
Hall, Lillie	Ward, Jas. M.

***The New York Mirror has the Largest Dramatic Circulation in America.*

To Correspondents.

As usual in Thanksgiving week, THE MIRROR will be issued one day earlier. Correspondents will please mail their letters to reach this office not later than Monday, Nov. 22. The correspondence pages will close on Monday night. Notice is given thus early that there may be no excuse for delay.

Temptation in Silk Attire.

It is much to be wished that the custom of actors furnishing their own dresses was abolished on the dramatic stage as it is in opera. Formerly people were not well informed on matters of costume, and two or three centuries was of small account. One saw with complacency a character dressed in doublet and hose arm in arm with another in chain mail, and an Elizabethan ruff decorated one fair neck, while a modern ruching encircled another, and no one was worried about the inconsistency.

But now the schoolmaster has been abroad. The recurrence to mediæval modes of fashion has forced ladies to get up at least in the archaics of dress, and the fair sex is nothing if not critical. Yet, on the stage the old incongruity still lives, and the educated eye is often offended by a picture that resembles a fancy ball, rather than an historical episode. The characters are costumed as fancy or economy suggests, without reference to period, and the effect is pure patchwork.

Of course we do not allude to the revivals of Mr. Irving, Mr. Barrett, or Mr. Hill—where everything is designed by one artist, fashioned by one costumer, and fitted to each part with scrupulous attention to epoch and consistency—but to the getting up of legitimate plays by ordinary companies, wherein each actor wanders at his own sweet will through the costume book, and dresses to suit his pocket. Besides, how many a deserving artist is debarred a chance to earn his living by lack of wardrobe? How many an ambitious and clever girl is thrown out of the swim merely because she cannot dress the part she is cast for! And what a premium on self-degradation is offered by the temptation to seize any money to obtain the necessary dresses!

The history of a young actress' struggles to get a wardrobe together would make a sad tale. The heartburnings she has often to endure when she sees herself let the chance of her life slip by while another, less gifted, perhaps, but also less scrupulous, ousts her by force of more dressing. Far better would it be to have a smaller scale of salary and to furnish all costumes.

Whoso puts temptation in the way of innocence is guilty far more than the victim that falls through that temptation, and it would do more toward clearing the stage from the bad blots and stains that are so eagerly seized on by its enemies, to remove the sharp temptation of costumes from the aspirant members of the profession, than the establishment of all the guilds of church and stage, or music-hall prayer meetings that we hear so much in the London papers, but which, thank Heaven! have not obtained on this side so far. If managers really and honestly desire to see their business accounted of good repute, let them remember and act on the most human and yet divine aspiration in the prayer that comes from God himself—"Lead us not into temptation."

Dead Images.

Actors are friends of liberty—there can be no doubt of that. They take liberties with the text, with costume, with each other, with history, topography, geography. Their greatest exemplar took the liberty of placing a seaport in the interior of Bohemia. And now he is the man coming hitner over the ocean; the first thing he does is to take the Liberty on view that stands at the mouth of the harbor.

Besides this, the profession is always ready to take a good joke, which this same colossal female just now furnishes to the wide-awakes. She openly declares herself as "enlightening the world," and yet it appears at this early stage of her existence she has run short of oil. She no longer coruscates as if there were no phosphorescent principle in her bronze head. There are two kinds of chestnuts—the domestic or social chestnut, now very abundant, and the horse-chestnut of superior size and scope. It is the largest of these that the parents of the huge virgin on Bedloe's Island, who, like the foolish virgins of another day, presents herself for notice at the gates of our city with no oil in her lamp to show the way.

This leaves our harbor blocked up and darker than ever. Unfortunately this vast ceremonial display, like many other American popular movements, has thus early reached a flat result. We have a colossal emotion without a soul. In its origin and development, as far as we can see, it had no vital national growth, no inspiration. The poor histrion seeking our coasts will, in the artistic darkness—for the statue has no illuminating power—buck his head against the senseless mass and find a stumbling-block at his first step on his approach to our shores.

We have quite too many insensate Eidolons standing round in our community, which are depicted almost by machinery in our theatres and other places of amusement; mere dummies, who, by their blockish incapacity, make a liberty hall where there is no vitalizing life and liberty. Where is the profit in having a dead stone statue at our doors and a brood of wooden midgets infesting our galleries, where art should be enlivened by nature, and give some signs of national life and action. By way of matter of fact, we may add that the structure is up, but there has been no provision made to light up the inert mass.

The Actors' Fund.

The Board of Trustees met last Thursday, Nov. 4. The Benefit Committee reported. The gross receipts of the benefit were $2,700.20, including a contribution from Mr. Tyson, $100; Louisa Eldridge, $5. Net to the Fund, $2,117.34. A vote of thanks was passed to Manager French for his liberal donation of the use of the Grand Opera House for the benefit; also to his attaches for their services. A vote of thanks was tendered the volunteers at the benefit. The secretary was directed to notify all concerned of the Trustees' action.

Edward Aronson announced that, after consultation with his brother Rudolph, it had been decided to give a benefit at the Casino next month.

The Secretary was instructed to communicate with the President of the Board of Trustees of the Forrest Home and request the admission of Henry Bascomb to that institution. Mr. Bascomb was the first beneficiary of the Fund.

There are now fourteen persons receiving relief, six of whom are in hospital. Of eleven applications considered last week but one was rejected. There are five applications on file.

Amount expended in relief last week, $226.

New members and annual dues paid in: H. E. Chase, Henri Leone, Lizzie Leone, Frank L. Evans, Theodore Rodeau, Graham Crawford, Isaac Wrench, Addie Cumming, Joseph E. Nagle, George Morton Price, George D. Macintire, W. B. Henry, Charles Krone and Robert McNair.

Next week the remains of Master Barney will be removed from the public burying-ground to the Actors' Fund plot. The expense is defrayed by the New York Lodge of Elks.

Personal.

HART.—This is the portrait of Tony Hart, whose prospects for success in his new starring tour with the Irish comedy, Donnybrook, are extremely bright. Mr. Hart is a good actor and a good fellow, and we wish him a prosperous outcome.

MORRIS.—Isabel Morris, a San Francisco stage favorite, will sail for Australia Nov. 20.

COLLINS.—Martha Wren Collins had a well attended benefit in Cincinnati last Sunday night.

BARRETT.—George Barrett shortly leaves Wilson Barrett's company and returns to England.

BURNETT.—Frances Hodgson Burnett is dramatizing her novel, "The Fortunes of Phillipa Fairfax."

IRVING.—Henry Irving has been immortalized. A new brand of champagne has been named after him.

BRODERICK.—William Broderick, the baritone, with Emma Abbott's company, is receiving much praise for his singing.

MATHER.—Margaret Mather has just closed a very successful engagement in Cincinnati, appearing as Juliet for a whole week.

BARRETT.—Lawrence Barrett will produce Mr. Boker's Calaynos on Dec. 13 at Albaugh's Grand Opera House in Washington.

RHEA.—Next Monday night the Mayor, the Press Club and leading citizens of Buffalo tender Mlle. Rhea a testimonial benefit at the Academy of Music in that city.

CAMPANINI.—Campanini, the tenor, is to undergo a throat operation. It is believed that this will relieve, if not cure, his laryngial trouble, and materially improve his voice.

BERNHARDT.—Sarah Bernhardt's initial performance at Valparaiso, Chili, drew 7,000 pesos, which is equal to about the same number of American dollars. The play was Fedora.

CURTIS.—M. P. Curtis is paying $50 a day to enable Liberty to enlighten the world. As this will continue for one week only, the committee will receive other contributions with thanks.

MINER.—Harry Miner has recovered from his recent illness sufficiently to undertake a trip to Florida. He will leave this city early next week, and be gone until after New Year's. Mrs. Miner will accompany him.

VOKES.—Rosina Vokes, it is definitely stated, will not resume her place at the head of the company which bears her name. As soon as she is sufficiently recovered her husband will take her back to England.

BURLEIGH.—Last Saturday John L. Burleigh, leading man of the Clio company, was presented with a diamond ring by Buffalo friends, including two or three journalists. Mr. Burleigh entertained the donors.

DAUVRAY.—Helen Dauvray has boycotted the resident property man. Her hobby is scenery and stage settings, and she carries with her a complete outfit. When she appears at a theatre the local "props" take a week off.

MADDERN.—The following despatch from Philadelphia chronicles the continued success of a charming little actress: "Minnie Maddern and Caprice were greeted by a packed house at the Walnut Street Theatre on Monday night."

LANGTRY.—A Wife's Peril, the play in which Mrs. Langtry has usually made her first appearance in every city that she has visited, has been shelved, and hereafter the lady will open her engagements with The Lady of Lyons.

COSSAR.—J. Hay Cossar's performance of the title role in Michael Strogoff has received flattering praise from the press of the South and Southwest. Mr. Cossar will shortly be seen in New York, where the play is to be given an elaborate spectacular setting.

DOFF.—Society is agog over a proposed innovation. Some one has suggested the establishment of the English custom demanding that ladies take off their hats when attending the theatre. It is not unlikely that a crusade against the tall hats will be opened, no matter what is the outcome of the English idea.

THOMPSON.—Denman Thompson uses an old green umbrella in his new play, The Old Homestead, that is more than a hundred years old. The umbrella is strapped to Uncle Josh's trunk. It was presented to Mr. Thompson by an admiring citizen of Worcester, Mass., whose great grandfather had used it for many years.

DE LUSSAN.—Mlle. Zelie de Lussan denies that her pet song, "Sweethearts," was composed by Balfe and is as old as the hills. "I have the original manuscript of the song," said she, "with the official copyright on it, and the piece was written expressly for me." Her associates in the Boston Ideal company support her claim.

CHEATHAM.—Kitty Cheatham is attracting a great deal of attention in the Western press by her performance in The Black Hussar with McCaull's company. This is Miss Cheatham's first season in comic opera. Her singing is especially praised.

BELLEW.—Kyrle Bellew's picture appears on THE MIRROR'S title-page this week. Mr. Bellew is still popular with schoolgirls and matrons. He occasionally does some good work in his capacity of leading man at Wallack's Theatre.

VANDENHOFF.—Henry Vandenhoff is one of the latest additions to the honorary membership of the Lotos. On last Saturday night he recited with fine effect "The Charge of Balaklava," and was obliged to respond to two encores. Mr. Vandenhoff will give his first public reading in this city at Chickering Hall early in December.

BOWERS.—President and Mrs. Cleveland attended Mrs. Bowers' performance of Macbeth in Washington, and after the play visited the actress in her dressing room and congratulated her. The President also gracefully referred to the pleasure he had in seeing Mrs. Bowers in Buffalo long before he was made chief ruler of the nation.

BARTHOLDI.—M. Bartholdi has done the New York theatres. One after another has been honored by his presence, and yesterday he inspected the attractions at the Eden Musee. He expressed himself as greatly pleased at the wax cast of himself. He also visited Dockstader's Minstrels, and laughed heartily over their sketch of Bartholdi's statue.

MOSBY.—Mosby, the guerilla chieftain, is to lecture on his experiences during the War of the Rebellion. He has signed a contract for fifty nights, for which he is to receive $15,000 and expenses. The Colonel is now on his way from California to his home in Warrenton, Va. He has been very successful in politics and literature since the "late unpleasantness."

CARLETON.—W. T. Carleton, the singer, met with a mishap during his recent performance at Ford's Opera House, Baltimore, which, although painful to him, he succeeded in turning to good account. In the second act of the opera Nanon he has to rush off the stage to fight a duel. As he bounded into the entrance he collided with a super who was waiting, gun in hand, to go on. The bayonet of the super's gun pierced the lobe of Carleton's right ear, and when he reappeared on the stage with the blood trickling down his face he was hailed with vociferous applause by the audience, which naturally thought the blood was a part of his make-up. The poor super, however, received injuries that laid him up for a week.

The Tour of Nancy & Co.

"This is the tenth week of my fourth season on the road with New York comedy successes," said Arthur Rehan to a MIRROR reporter on Tuesday, "and thus far the average is better than in any previous tour. I have a nice balance in bank, and can look forward to increasing it, as the best territory is yet to be gone over. Nancy & Co. is a genuine hit everywhere. The comedy is so sparkling, bright and rippling, and withal so clean and refined, that it jumps at once into high favor with the fastidious and the fashionable element among theatre goers. It would fall flat in the hands of a poor company, and for this reason I engaged the very best people obtainable. No one will dispute the high position of such players as Carrie Turner, Mrs. Clara Fisher Maeder, Frank Carlyle, Harry Hotto and Ethel Brandon. I can safely assert that it is the best strictly comedy company travelling, and I spared no expense in getting it together. We are at Wareing's new theatre, Hoboken, this week, and I am informed that the advance sale is the largest since the house opened."

One of Goodwin's "Coolers."

John A. Stevens and George Jessop spent the greater part of last Summer in writing a farce comedy for Nat Goodwin. They gave it the title It's English. Dixey's success led them to believe that a good play could be run in New York by Goodwin for several years. The idea was the work of Mr. Stevens' ingenious brain, and introduced steamboats, railroads, waterfalls and many other things. To Jessop was left the writing of the dialogue, When the work was finished, and Jessop and Stevens decided that it was worth $4,000. They determined they would not sell it to Goodwin for less.

Finally Goodwin and his manager, George Floyd, met the authors by appointment to hear the play read. The first act was gone through without having caused a smile, and the "greatest farce comedy the world ever saw" fell flat so far as the reading went.

Stevens took in the situation and, jumping up, said: "Well, you don't want it! I see you don't. But let me tell you what I'll do. When George and I came in here we intended to charge you $4,000 for that play. Give us five cents and call it settled. I will pledge you my word that the paper it is written on cost fifty times that sum."

"Out-of-Town Trade" at the Park.

"There's no use talking," said Mart Hanley to a MIRROR reporter who dropped in on him yesterday in the midst of his pleasant task of salary paying. "The O'Reagans has 'caught on' very heavily. Its success financially is away beyond anything ever done at this house, and some of the plays here, notably The Grip and The Leather Patch, did a business that was astonishing. Seats have been selling weeks in advance and not only this, but we are in receipt of requests for tickets from adjacent towns. I don't know whether I ever called it to your attention before, but I think we do more 'out of town trade,' as a dry-goods merchant might say, than any other theatre in the city.

"There's a very good reason for this when you come to look into it. People know that they will see most of the plays at the other theatres, if they wait long enough, in their own cities and towns, while there is only one Harrigan company to play his pieces, and it is right here in the city almost the year round. If we go out of town it is only to the large cities, and then the repertoire doesn't always include perhaps just those pieces that many people want to see."

Letters to the Editor.

LESTER AND ALLEN'S MINSTRELS.

IOWA CITY, Nov. 2, 1886.

Editor New York Mirror:

DEAR SIR.—Will you kindly confer a favor on us by contradicting all reports to the effect that our minstrel company is about to close, or is financially embarrassed? While we are not turning people away, we are doing well enough to warrant our staying out the season of forty weeks and meeting all our obligations, and we certainly entertain no thought of joining any other company, as has been reported with a view to injure us.

By doing above you will greatly oblige,

Truly yours, LESTER AND ALLEN.

REASONS FOR THE LIGHT BUSINESS.

ROCHESTER, Nov. 7, 1886.

Editor New York Mirror:

DEAR SIR.—In reading your Lockport, N. Y., correspondent's report from that city, I noticed he says, "The Holman Opera co. Oct. 28, 29 and 30, at Hodge Opera House. *Light business.*"

Now, can you or the many thousands of readers of THE MIRROR not residing in that section of the country tell the cause of our company doing a light business?

Many will no doubt jump at the conclusion that the company must be "no good" and all that, especially local managers, who are most liable to reason it that way. But if the truth had been added to the report and the reasons given, we and perhaps many other travelling organizations should not be quite so carelessly reported.

Considering the bad weather and rain during our engagement in Lockport, I do not call our business light under the circumstances. And, always extending all the courtesies I possibly can to the correspondents of THE MIRROR, I remain as ever yours courteously,

BYRON W. ORR, Manager.

A REPLY FROM SOROSIS.

NEW YORK, Nov. 10, 1886.

Editor New York Mirror:

DEAR SIR.—In your issue of Nov. 6 I see Sorosis is arraigned for not reporting the reading of Mrs. Harriet Webb at the breakfast recently given by some society ladies to Miss Ward. In said article Sorosis is accused of persistently omitting to give her credit for her part of the entertainments in Sorosis.

It does not seem possible that Mrs. Webb could have furnished such information, or that any friend of hers could have placed her in such false position as to seem that she could sanction their doing so. No member of Sorosis would be so false to her pledge as to misrepresent her sisters. Therefore, I can only conclude from your closing sentence, that the article was written by "some horrid man."

The breakfast was not a Sorosis affair. We have no mysterious band of ladies to report our meetings. Any one can do so if they choose.

We do not think any lady becomes a member for the purpose of being advertised, hence the names of our own members are seldom given in reports of our social meetings. We can select no particular star from our constellation to make special mention of.

A MEMBER.

MISS WELBY AND THE MARTYR MOTHER.

NEW YORK, Nov. 9, 1886.

Editor New York Mirror:

DEAR SIR:—Will you kindly give me space to contradict a few of Mrs. Henderson's assertions. She did not ask for the play back. I returned it for two reasons. One was there was too much grief in it, and no comedy. Another was that my manager refused to keep it, as our houses dropped every time we played it and grew large when we returned to Oliver Twist.

Also, in justice to the company, I must state that they were overworked. We rehearsed two plays in three weeks, and made changes in the cast; all of which made an uneven performance. Besides, with all due respect to Mrs. Henderson, she changed situations and business at every rehearsal, and did so even as late as the day we produced it. The company was kept at the theatre until four o'clock, and consequently were completely worn out and could not do themselves justice. The performance was a good one Friday night. I am surprised at Mrs. Henderson's assertion in your paper, and hold friendly letters from her to prove that the return of the manuscript was made by me of my own free will.

With thanks for space and kindness shown me.

BERTHA WELBY.

THE WAGES OF SIN.

ST. LOUIS, Nov. 2, 1886.

Editor New York Mirror:

DEAR SIR:—We hear to-day, for the first time, that a report is being circulated in your city stating that the Wages of Sin company has closed, or is about to close, its season. We wired you a denial of this to-day and wish to add further that the whole thing is utterly without foundation in fact. I may add that the same report states that we are behind in salaries. As to this the books of the business manager and the company's receipts can be produced at any time to prove it to be a malicious lie. The company has been paid in full to date, and salary night, Monday, has never been passed without settlement. The Wages are sound, are out to stay out, will fill all dates, will play the thirty-five weeks booked and probably more, and when we reach New York the business manager will be happy, at any time, to prove to you the truth of the within statements. We beg that you will give this letter, or the substance of it, publicity in your MIRROR, and add if we can trace these lies to their source the originator of them will be nailed by the law, so far as it lies within our lawyer's power. Yours very truly,

CHARLES C. MAUBURY.

LOWELL MASNRY, Business Manager.

A LETTER FROM MANAGER ANDREWS.

CHARLESTON, S. C., Nov. 1, 1886.

Editor New York Mirror:

DEAR SIR.—In glancing over the last issue of your paper, which is my weekly custom, I noticed a paragraph to the effect that Mlle. Von Rokoy left my company because I intended dispensing with the ballet. I desire to state that such is absolutely incorrect. Mlle. Von Rokoy left at Nashville, Oct. 4, because I requested her to do so for reasons which she is well aware of. I replaced her by a lady I consider the best premiere danseuse in America to-day and one whom I brought from Europe, and I pay her a much larger salary than the former premiere and the public and press join me in thinking she earns every dollar of it.

In conclusion, dear Editor, allow me to say we have traveling with the Michael Strogoff company this season twelve young ladies, some of whom are quite handsome. These are in addition to Mlle. Gossi and Maggie Ronaldo, who both lead the different ballets. I also desire to state I have introduced a positive novelty styled Charles L. Andrews' Minuet Carnival, in which several prominent European specialties and the ladies are seen.

Kindly give the above an early publication, as by the mention of no ballet I have received letters from several managers where I have promised such.

Yours very respectfully,

CHARLES L. ANDREWS,
Manager Michael Strogoff Company.

DISORDER IN THE BRADFORD THEATRE.

BRADFORD, PA., Nov. 2, 1886.

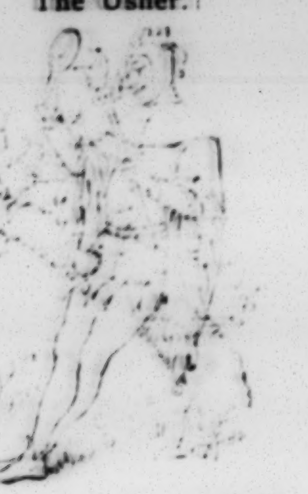
Editor New York Mirror:

DEAR SIR:—I do not know whether you have a regular correspondent in this place or not, but if you have, there is no reason why an irregular scribbler may not offer a vigorous kick against theatre nuisances, especially when it is intended thereby to benefit the amusement loving public and induce the Opera House management in this city to make an effort to control the hoodlums and roughs who enjoy reserved seats in the "coon heaven," and who feel called upon to let loose a perfect pandemonium of howls, yells, cat calls and disgusting talk at nearly every entertainment that is disgraced by their presence. It can be controlled by the proprietors ejecting from the building some of the notoriously noisy scalawags who indulge in this practice. One or two special policemen stationed in the gallery, if they were blessed with a little nerve and common-sense, could most effectually put a quietus upon these exhibitions of rowdyism. A few dollars invested in this way would be money well spent, and it would at least show a disposition on the part of the proprietors to protect the rights of the decent portion of the community. There has been a great deal of complaint about this constant annoyance from patrons of the Opera House, and at times performers have been forced to stop in their lines to call some riotous rough to order before the play could go on. It is growing worse and worse, and is simply disgusting to those who wish to enjoy an entertainment, as it must be to artists who favor us by their efforts to amuse.

This is not exactly theatrical gossip, but it bears strongly upon a matter which interests a large number of people in this little city, and for that reason I have felt that a few lines in THE MIRROR would accomplish more than pages of protests in any other form.

F. W.

The Usher.



Mend him who can! The ladies call him, sweet. In Ushering
—LOVE'S LABOR'S LOST.

Howard Paul sails for Havana on Saturday, to be absent about a fortnight. Mr. Paul will be the guest of Señor F. Alvarez, proprietor of the great manufactory that supplies us with Henry Clays. His works have been in most men's mouths.

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Mr. Jennings, the dramatic critic of the *World*, has been ill with a heart affection, but his friends are glad to see him about the theatres once more.

* * *

The irrepressible George Fawcett Rowe has been, and gone and done it again. This time it is an opera. Its name is Phyllis, and the baldheaded Corydons of the City of Brotherly Love will assemble to pass judgment on its merits at the Temple Theatre about six weeks hence. The production will engage the services of Amy Sandford, a *debutante*, whose grace and talent are frequently discussed at the Lotos.

* * *

The rumor is current that Samuel French is quite heavily interested in Wilson Barrett's American tour, having furnished a share of the large capital required for the undertaking.

* * *

Lord Londesborough writes a grateful letter thanking THE MIRROR for its promptness in correcting certain blundering paragraphists that confused him with Lord Lonsdale and mixed him up in the late unpleasant Cameron mess. Londesborough is an eminently respectable peer, who doesn't go in for theatrical management.

* * *

Edward Aronson gives glowing accounts of the Erminie company's trip. It appears to have been about equally proportioned in pleasure and profit for all concerned. Aronson significantly prefaces his invitations to the boys of the press to visit the Casino with the stereotyped reservation: "Will be glad to see you again—next week." From which it may be inferred that the gentle Edward does not overestimate the attractions of the Commodore and the Camerons.

* * *

Henry Arthur Jones writes that he hopes to be in New York early in the New Year. He has been working like a wheel-horse on new plays that will see the footlights about Christmastide. Mr. Jones, by the way, lives at Chalfont, St. Peter's, Bucks, six miles from a railway station—a place mellow with Miltonian memories. Here the dramatist is enabled to write his plays in peace, without being at the mercy of the countless bores that torture the waking hours of nearly every public man. It was to escape them that he located in this safe rural retreat.

* * *

The news that Joseph Jefferson is preparing the recollections of his career for publication gives rise to the liveliest satisfaction. His pen is keen yet kindly, his fund of anecdote enormous, and his knowledge of art criticism extensive. I asked a warm but waggish friend of Jefferson's the other day what title, if any, the comedian had selected for the book.

"Oh, I presume it will go forth to the world as his 'Reminuisances,'" was the reply. But this was only said for the sake of the pun.

* * *

The Stranglers of Paris company cancelled a date *en route* to New Orleans recently in order to give Edna Courtney and Henry Saylor—both of that organization—a twenty-four hours honeymoon. The ceremony took place privately in New Orleans. Miss Courtney is the tall, handsome young woman whose regal beauty attracted notice at Niblo's a few seasons ago when Poole and Gilmore put on The Seven Ravens.

* * *

E. G. Gilmore has disposed of his interest in the Fourteenth Street Theatre. He put some money in when Sam Colville first took the lease of it from the Marshall O. Roberts estate, and was a silent partner in nearly all of the deceased manager's enterprises. Mrs. Colville, by the way, last week received from the trustees of the Actors' Fund the handsomely engrossed set of resolutions that were adopted after his death. She has since acknowledged the memorial and sent the Fund a cheque of $50 for a life membership.

* * *

Mme. Patti-Nicolini and Impresario Abbey are expected to arrive from England on Sunday morning next. A committee—consisting of Dr. Robertson, Mr. Dunlap, the hatter, and Marcus Mayer, Secretary—is issuing invitations to a select circle of friends to go down the Bay and greet the voyagers. They are to leave the foot of West Twenty-first street on the *Laura M. Starin* at 6 A. M. The Narrows and November are a chilly conjunction, but no doubt there will be many responses and warmth enough in the welcome accorded the great *diva* and her popular manager.

* * *

William Yardley's young bride has been on the sick list, but she is happily recovered. The burly burlesque manufacturer has taken a charming flat up near the Park, where with lounging jacket, slippers and briar root he is drinking the sweets of newly found domesticity.

* * *

The Fund has provided Bartley Campbell's maintainance at Bloomingdale for another month. Meanwhile his financial affairs will be looked into. There are likely to be some surprising developments before the investigation is finished. It would be a graceful and a grateful act if, in the interval, Tom MacDonough, who I understand, is coining a goodly profit from Siberia, would devote the proceeds of a single performance to the demented dramatist's needs. Knowing Mr MacDonough's generous and charitable nature I am sure this hint will amply suffice to set him at work. His big heart surely must respond to the distress of the man with whom he was long and intimately associated and by means of whose brains he has enjoyed an income for several years.

* * *

I am told by a gentleman prominently connected with the Casino that Violet Cameron's state of health is the occasion of grave alarm among her friends. The terrible torrent of press pruriency beneath which she was submerged on her arrival is said to have dashed and dazed her. She is settled into a melancholy from which nothing appears to arouse her. Pauline Hall, singing in Philadelphia, heard of this, and as a token of sympathy directed a mammoth flower piece to be sent to Miss Cameron one night. This kindness from a complete stranger quite unnerved the recipient who was found weeping in her dressing room with the gift beside her. Her pent up sorrow, as the novelists put it, "found sweet relief in tears." Three nights later, in Philadelphia, Miss Hall received a large basket of roses with a grateful note and Miss Cameron's compliments.

* * *

Amos Cummings' election to Congress necessitates the selection of a new President by the Press Club, and caucuses, primaries and all the other disturbances that betoken an impending election are in progress. However Press Club politics are divided on other men for other offices, there appears to be a delightful unanimity in the candidacy of John A. Greene for the presiding-chair. He is endorsed by everybody worth mentioning and his election is almost a foregone conclusion. Mr. Greene and the club both have my hearty congratulations in advance.

* * *

The observing and appreciative "Tattler" of the *Star* had this paragraph in his last Sunday screed:

> That excellent dramatic paper, THE MIRROR, prints a very pretty photo-gravure of Mrs. James Brown Potter this week as a souvenir of the departure of that charming and accomplished artiste to Europe.

The process utilized by THE MIRROR is so fine and artistic that "The Tattler" may readily be pardoned in mistaking it for a species of photographic print that precludes the use of the cylinder press and ordinary printing ink. Mrs. Potter, by the way, before sailing for France last Saturday morning sent this pleasant farewell message to THE MIRROR: "Accept my heartfelt good wishes for success in your every undertaking."

* * *

Thus runs a letter from Alexandria, Va.: "Will you kindly oblige two little Southern girls, who take your very interesting paper, by putting Mr. Richard Mansfield's picture in one of your papers? The cuts we think exceedingly clever, as well as the editorials." I am sorry that I cannot yield to the wishes of my little Southerners, as Mr. Mansfield's portrait has already been reflected in THE MIRROR. Probably if they consult the number dated May 8, 1886, their curiosity will be satisfied.

* * *

Kate Castleton sends me a pictorial and descriptive *brochure* intended to enlighten the recipient as to the mysteries and merits of her musical melange, Crazy Patch. The concluding lines are so novel, and withal so modest that I must reproduce them for the edification of my readers:

> MISS CASTLETON IN PRIVATE.
>
> It may be of interest to the fair sex to know that Miss Castleton's artistic ideas are not altogether confined to the stage, inasmuch as she is the designer of all her own costumes which are made up principally by herself. Among her professional associates she enjoys the reputation of being exceedingly pleasant and unassuming to all, and behind the scenes she is as great a favorite as she is with the general public.

All this charming intelligence, of course, is vastly important to the people that pay their money to see Crazy Patch. A star who tells us that she is an expert sewing machine operator, an amiable actress and a favorite with her company, is a real curiosity.

* * *

To the average New Yorker a visit to Brooklyn seems more formidable than a journey to Philadelphia. Under ordinary circumstances I had rather go there and back again twice over than make a trip to the Criterion Theatre, with the apparently endless walks and changes of cars it necessitates. But I was amply repaid one night last week by witnessing there Minnie Maddern's delightful acting as Mercy in Howard Taylor's refreshing little play of Caprice. I found the pretty little theatre filled with Brooklyn fashionable folk, and the smooth, finished, natural performance was followed with the closest attention. There is nothing mechanical in Miss Maddern's art. Her feeling portrayal of this part is spontaneous and bounteously soulful. The tender grace of her rendering of a familiar ballad—a ballad cheap and sentimental in itself—touches the heart-strings, rouses the echoing cadences of sweet regrets, and gently rustles the wings of fleeting memories. At least, that is something like the style in which Willie Winter would interpret it.

* * *

After the play, piloted by Miss Maddern, we—that is, Stedman, the poet, his wife and several friends—repaired to a real old fashioned English inn called the Stag's Head and kept for thirty years by a hale old man named William Cleaver. Dickens would have revelled in this quaint hostelrie and its merry, hospitable, typical landlord. Talk about Browne's, the Studio, the Shakespeare or Farrish's! Why, bless my soul, they are the veriest amateur establishments compared to the rare old Stag's Head. Cleaver's chops are the brownest and juciest, his rarebits are the snappiest and his Bass is the nuttiest that e'er passed between human lips and gratified a healthy palate! By all means, reader, seek out this place when you are Criterion ward and desirous of creature comfort. Over the tap room is a cosy parlor where ladies may sup amid genial surroundings. And here it was that my gifted little hostess and her clever friends made a bright ending to an evening which—let me penitently confess it—I had looked forward to with the almost certain expectation of being bored.

The Scapegoat Closing.

Clifton W. Tayleure closed the season of The Scapegoat in Chicago on Saturday night. Some members of the company subscribed their names to a letter to the press accusing the manager of "the worst sort of professional conduct," and charging him and the star, Mrs. Chanfrau, with having deserted them. The communication continues as follows:

> To-day we are told by his representative that the season is closed. Our fares to New York are volunteered by Mr. Lehnen, of the Windsor Theatre, in consideration of a cancellation of date, and we are further privileged to rejoin the company in Boston within three weeks should we desire to repeat the experiment that has ended so disastrously. It is needless to add that not a single member of the abandoned company has any desire for further professional relations with Mr. Tayleure. A telegram to one of the company received late last night from Manager Litt, of Milwaukee, states that Mrs. Chanfrau is heavily billed to appear there on Thursday next, and no notice has been sent him of her singular inability to do so.

The names of Messrs. Rosenweig, Vinton, Poore, Clifford, Brown, Weaver and Stella Boniface were signed to the above. From the last sentence it would seem that the authorship of the card lies with Mr. Rosenweig.

Mr. Tayleure has requested the publication of the following reply:

> NEW YORK, Nov. 10, 1886.
>
> *Editor New York Mirror:*
>
> DEAR SIR:—The most effective way of replying to liars is by proving them such. Nothing could possibly be more foreign to truth than the statement signed by Harry Lee, Horace Vinton, Harry Clifford, Harry Brown and others. On our part, every obligation resting upon us has been generously performed. Every claim based upon right and honor fully met. On the other hand, I have to say that from Messrs. Lee, Vinton, Brown and Clifford, I have personal acknowledgments of their shortcomings. Mr. Lee, with proper spirit, confessed to me, on the morning after the first performance, that his efforts the night previous had been "irredeemably bad." This opinion I could not truthfully contradict; it was echoed by the leading critical journals of Chicago. The opening performance simply killed all our prospects of success. This is not my own opinion alone; it was repeated by every newspaper critic, every theatrical manager with whom I conversed. One of the latter, P. H. Lehnen, of the New Windsor Theatre, Chicago, pronounced my company "incapable," in a letter before me, and made their "incompetency" ground for cancelling my contract with him for the week of Nov. 22.
>
> With extreme difficulty and after many negotiations I succeeded Saturday night in extracting from him the sum of $200 for the fares of my company. This was given in compensation for depriving me of Thanksgiving week in Chicago. It was every penny of it devoted to the use of the company in whose name Lehnen's wrong had been perpetrated. His reluctant submission to my persistent demand my company pronounced "volunteering."
>
> I left Chicago Sunday evening because, my engagement being ended, there was no longer reason for my remaining; because Mrs. Chanfrau's illness, having been aggravated by these dishonesties, it was necessary to get her home as quickly as possible for proper care and nursing. The company had no more to do with our personal movements than with yours. Every dollar of every just claim has been paid by me. I hold the receipts of every member of the company for their salaries in full up to Saturday night, when we closed. For the rest I am ready to answer anywhere any questions of honor or manhood which can be raised by any one of the male individuals whose names are appended to the published statement. Respectfully,
>
> CLIFTON W. TAYLEURE.

W. T. Powell, Mr. Tayleure's representative, arrived from Chicago yesterday. He showed a representative of THE MIRROR receipts in full to Nov. 6 signed by all the members of the organization. Helen Bancroft, who was with the company, returned to New York Tuesday night. She was seen at her home by a MIRROR reporter yesterday afternoon and said:

"Mrs. Chanfrau was obliged to close her season on account of ill health. She was a very sick woman, and I wonder that she was able to keep at her work as long as she did. Concerning the finances of the management, I can only say that every member of the company received his or her salary up to the moment the season closed, and were given their fares to New York in addition."

Miss Bancroft would make no statement in reference to the alleged incapability of Mrs. Chanfrau's support, but was very positive about the other matters.

Mr. Irving's Next Visit.

Bram Stoker, Henry Irving's representative, has completed arrangements for the actor's return to America next October, and will sail for England next Saturday. The English tragedian will bring over the entire company and scenery of the Lyceum Theatre. Faust will open the season here. The play has already reached its 250th night in the English metropolis, and will probably see 200 more before it is brought to America. Mr. Irving's season is limited to twenty weeks and to the larger cities only. There are no American theatres, it is said, in which the scenic effects introduced in Faust are at present attainable, and every stage on which Irving will appear will of necessity have to be altered somewhat. The cast of the play will include, besides Irving as Mephistopheles, Ellen Terry as Marguerite and Mr. Alexander as Faust.

Tony Hart's New Venture.

"I think Mr. Hart is about to get back to the place where he properly belongs—legitimate Irish comedy," said Charles Seymour, the young comedian's manager, in an interview with a MIRROR reporter. "He has three new plays to try—Donnybrook, Shamus Maguire and The Blarneystone. The first named in Jersey City from Nov. 22 to 25 including Thanksgiving. In this play Mr. Hart plays a light comedy part—Con O'Grady. He will sing in every act, and in the Donnybrook Fair scene will introduce his specialties. This Fair will be a realistic scene, and will employ all the company in its infinite variety. Donnybrook Fair will be a special feature. Other scences will be 'The Lakes of Killarney,' 'Meeting of the Waters,' 'The Ruined Abbey' and 'O'Grady's Castle.' The scenery will be entirely new, as will be the printing. Mr. Hart has been careful in the selection of his company. He has engaged Edwin Brown, Richard Carroll, Jr., J. F. Hagan, Carrie Tutein, Belle Stokes, and Eddie Joyce, the bagpiper. The nation has sung Mr. Hart's songs, and now we think the people will like him better on a closer acquaintance and in a role that fits him like a glove."

Gossip of the Town.

Myra Goodwin will bring Sis to New York on Nov. 29.

Blanche Seymour, singing comedienne, has returned to the city.

A. M. Palmer, who recently purchased the comedy Who Kissed You? thinks well of the work and has great hopes for it.

Siberia will be played for the one-thousandth time at Niblo's to-night.

The Thalia company will be Marguerite Fish's support on the road.

The Jilt will furnish the material for the next burlesque at Dockstader's.

John Hooley was buried from his parents' home in Brooklyn last Sunday.

Seven members of the Violet Cameron company have joined the Actors' Fund.

C. A. Spalding, of St. Louis, was in town last week on his way to Saugerties.

Rose Eytinge has been engaged as a member of a stock company in this city.

Mrs. Harry Courtaine is lying ill at Trinity Hospital in Varick street, this city.

Joseph Jefferson opens a three weeks' engagement at the Star Theatre on Nov. 29.

During the engagement at the Third Avenue Theatre Fred Warde will play Shylock and Petruchio.

Next week the Sparks company appear at the Grand Opera House in the ever-popular Bunch of Keys.

Douglas White is to take out Zitka, opening in Boston on Nov. 29. Some of the old cast will be retained.

Addie Cumming severs her connection with the Fortune's Fool company at the close of the Hoboken engagement.

J. Charles Davis is negotiating for New York time for the production of John A. Stevens' new play, Passing Shadows.

Erminie, Robson and Crane, John A. Stevens and Nancy and Co. are the attractions this week at Miner's various theatres.

Harry Clapham, Jr., will pilot the Keep it Dark party from here to Milwaukee. One-night stands from New York to that point.

Report has it that the Tichborne Claimant, who is living quietly on Fourth avenue, is writing a play in which himself and wife are to star.

The rumor that Ed. Gilmore had purchased Lilian Olcott's Theodora and arranged with Mrs. Lantry to star in the play, has no foundation.

Morris Warner, of Barnum's forces, goes out ahead of Robson and Crane this week, and will remain with them until the next circus season opens.

On Wednesday next Alexander Salvini will appear at Wallack's Theatre in the role of an Italian priest in W. D. Howells' new play, A Foregone Conclusion.

Richard Mansfield has written a new road scene to the first act of Prince Karl. He has decided to postpone the production of Dr. Jekyll and Mr. Hyde until next Spring.

Frank Sanger is so well pleased with the rehearsals of the Horning-Bradshaw company in Hoodman Blind that he will try to arrange to give it all the Western territory.

Thomas Weston and Mark Apjohn are painting the scenery for the fourth act of Faust for the American Opera. Two scenes introduced will be new to opera-goers here.

Lawrence Barrett thinks his new play, Calayos, is much better than Francesca da Rimini. The scene of the play is laid in Spain, and treats of the expulsion of the Moors from Granada.

The knowing ones say that there is no longer any doubt that Barrett and Booth will appear next season on the same stage and in the same plays. Othello and Julius Caesar are said to be productions in contemplation.

Next week Charles A. Gardner, who seldom appears in the East, will present his Karl the Peddler to Harlem theatre-goers. The soubrette work of Emily Kean, who has a line on the bill, is one of the features of the Peddier.

The third season of the New York School of Acting is about to reopen. Franklin H. Sargent continues as director, and he will be assisted by David Belasco, Mme. Malvina and other prominent instructors. Mr. Sargent's address is 42 East Eleventh street.

The report that J. F. Milliken has disposed of the rights of Three Wives to One Husband to Messrs. Norman and Cohen is untrue, inasmuch as Mr. Milliken has no such right to dispose of, having sold the play outright to Raymond Holmes and wife (Sydney Cowell).

Mrs. Langtry left New York for Boston in a private car last Saturday afternoon, accompanied by Charles Coghlan and Mr. and Mrs. Patrick S. Gilmore. An elegant suite of apartments had been engaged at the Hotel Brunswick and especially fitted up for her accommodation.

Donald Robertson and Catherine Lewis will present My Misses at the Criterion Theatre, Brooklyn, next week. The advance sale is very large, society having given the affair its sanction. Mr. Robertson has brightened up his comedy, which really possesses many clever bits in dialogue and business.

A long line of carriages awaited the closing of the performance of Robson and Crane at the People's Theatre on Monday night. It was a great event for the East-siders, many of whom appeared in evening dress for the first time this season and some for the first time in their lives.

Marguerite Fish opens her engagement at the Thalia with Ein Taugenichts and Heinliche Lieb. These will be followed by Glücks Engel, Der Teufel in Schloss and Der Knabe Carl. The second week Gillette de Narbonne will be produced. Adolph Link will play opposite comedy parts with Miss Fish.

For the first time in the history of theatrical exchanges, a telegraph company has found enough business through one of them to justify it in detailing an operator to that place for continuous duty. The Postal Telegraph Company has rented desk room at Taylor's Exchange. Over $100 a month is the present business, and it is increasing every day.

Harry Hine has reached town in advance of Roland Reed, and is ornamenting the city with framed portraits of his star seven feet high. Mr. Reed has never had a more successful season than this, his dates covering more week stands than usual and his management being very active. In Chicago and St. Louis his business was very large. Mr. Reed opens at Poole's Theatre next Monday.

O'Connor Roach, the playwright, who wrote Scanlan's Shane na Lawn, has written a play for John Howson. "I am done playing bits," said Mr. Howson. "Comic opera is all well enough, but in it a man has to play so hard that it becomes work. Therefore I decided to make a break, and have had my little Irish sketch developed and will soon produce it at Poole's Theatre. The play is domestic in its character and will, I think, be a hit."

The Amateur Stage.

THE ARLINGTON LEAGUE PERFORMANCE.

The Arlington League opened its fifth season with the performance of Married Life at the Lexington Avenue Opera House last Friday. The cast was made up of professionals, under the direction of J. L. Saphoré. The characters were distributed as follows: Mr. Lynx, J. Leslie Gossin; Mrs. Lynx, Annie Berlein; Mr. Younghusband, Frank Oakes Rose; Mrs. Younghusband, Leonora Bradley; Mr. Coddle, Charles Bradshaw; Mrs. Coddle, Maggie Fitzpatrick; Mr. Dismal, G. W. Harrison; Mrs. Dismal, Mrs. E. M. Post; Mr. Dove, J. L. Saphoré; Mrs. Dove, Mrs. Hattie Saphoré.

The piece ran smoothly, and the comic incidents were carried out in an effective and mirth provoking manner.

Charles Bradshaw, J. L. Saphoré and C. H. Bradshaw proved themselves excellent comedians, while the points made by Mrs. Post and Mrs. Saphoré were also indicative of professional training. Leslie Gossin has an excellent stage presence for a leading man, but, strange to say, betrayed awkwardness at times, in not knowing how to manage his hands. His elocution, however, was commendably distinct. Annie Berlein, as Mrs. Lynx, looked the part, and also evinced exemplary enunciation, a qualification that amateurs would do well to cultivate. Leonora Bradley, Maggie Fitzpatrick and Frank Rose were suitable selections for the roles entrusted to them.

ST. JOSEPH'S LYCEUM.

The young men of St. Joseph's Lyceum opened their eleventh season on Monday evening with an entertainment and reception at the Lexington Avenue Opera House. Naval Engagements was given with the following cast: Admiral Kingston, Thomas N. Gartland; Lieutenant Kingston, Thomas N. Fetherston; Short, Hotel Keeper, William J. O'Brien; Denis, Servant, Thomas J. Walsh; Mrs. Pontifex, Mary McCready; Mary Mortimer, Agnes Boyton. The performance suffered considerably from none of the gentlemen being contemptuously familiar with their lines. Thomas Gartland was well made up as the Admiral, and had a good conception of the part. He should learn not to walk away from the character he is addressing on the stage. Thomas Fetherston was badly made up, which gave him more the appearance of a 'longshoreman than a romantic Lieutenant. It is to be hoped that William J. O'Brien shone with greater lustre on the dancing floor than he did behind the footlights. He evinced no histrionic talent on this occasion. Thomas Welsh possesses a good brogue, and gave some indication of talent as an Irish comedian, but was sadly deficient in his lines. Mary McCready was amusing as Mrs. Pontifex. Last, but not least, Agnes Boyton made the hit of the evening as Mary Mortimer. She reproduced the archness and other phases of the character with excellent effect, and won repeated applause. The singing of Annie Healy and Katie Hart between the acts was a delightful feature.

THE YORICK IN A LIFE'S TRIAL.

The Yorick has given some excellent performances in the past. A Life's Trial, which was given on Tuesday evening at the Lexington Avenue Opera House, was the opening piece for the present season. Although most of the cast acquitted themselves with credit, the performance was not up to the Yorick standard. This must be attributed in some measure to the play itself, which requires quick action and professional expertness.

NOTES.

The Jersey City Dramatic Club opened its tenth season at Kessler's Theatre on Nov. 1 with London Assurance. The next appearance of the club will be at Bergen Hall some time next month for the benefit of the popular stage manager, John H. Morrison. It has been arranged to have the club open Kessler's new theatre, now approaching completion. Married Life will be performed at the Jersey City Academy of Music during the season, and Othello is also underlined. The tenth anniversary of the club's organization will be celebrated next month with appropriate festivities in its pleasant rooms on Pavonia avenue. The club will be represented in the cast of The Pride of the Market at the opening performance of the League of Amateur Dramatic Societies.

The Hawthorne will open its sixth season at the Lexington Avenue Opera House on Tuesday evening, Nov. 16, by presenting the popular comedy-drama, The Crushed Tragedian.

The first musicale of the Amateur Opera Association of Brooklyn will be given on Nov. 16 at Apollo Hall, and Iolanthe will be produced at the Academy on Dec. 6. The officers for the coming season are: John Landers, President; Luther Hoffman, Jr., Vice-President; Frank S. Waller, Secretary, and C. H. Bliven, Treasurer.

The Toboggan Club, of Orange, N. J., announce an amateur performance in aid of their new slide.

Hazel Kirke is to be played by the Phenix Lyceum at the Lexington Avenue Opera House, Monday, Nov. 22, by the following cast: Dunstan Kirke, John J. Vanse; Pittacus Green, Stephen J. Hannigan; Arthur Carringford, Edward J. Luttrell; Aaron Rodney, George J. Balmus; Barney O'Flynn, James J. Haggerty; Met, William J. Murphy; Joe, William Moseley; Dan, John Finn; Hazel Kirke, Ada Austin; Dolly Dutton, Louise Castleton; Mercy Kirke, Ida Forrester; Lady Travers, Lizzie Faulhaber; Clara, Maria Doyle.

On Monday, Dec. 1, St. Peter's Literary Union will produce She Stoops to Conquer at the Lexington Avenue Opera House.

On Jan. 21 the Leroy Literary Union will play at the Lexington Avenue Opera House the comedy-drama, Parted. The same piece will be performed by the Booth on Nov. 30, at the Brooklyn Athenæum.

The Arcadian Dramatic Society will give its opening performance this season at the Brooklyn Athenæum. S. G. Frost will be the coach, and the first play will probably be The Two Orphans. The officers of the society are R. D. Blumerfield, president; C. G. Smith, vice-president; W. W. Heasley, secretary; J. Coleman, treasurer, and J. J. Breen, stage-manager.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

$300 audience. Entire satisfaction. Duprez and Benedict's Minstrels last week to small audience. General satisfaction.

NEWBURG.

Opera House (Col. Dickey, manager): Chanfrau as Kit, the Arkansaw Traveller, to a very large house 2. Mr. Chanfrau had a flattering reception. His support is excellent.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Ten Nights in a Bar-room was presented by an inferior co. to a small audience 1. Henry Chanfrau gave a fine representation of the Yankee character, Salem Scudder, in The Octoroon, 3; light house, owing to heavy rain and local entertainments.

WATERTOWN.

Opera House City (E. M. Gates, manager): Janish and her excellent co. appeared in Princess Andrea 2d.

GLOVERSVILLE.

Memorial Hall (A. J. Kasson, manager): Prof. G. L. Huislander, of Boston, three concerts, 2d and 3d. Crowded houses. Finest musical event of season. Hoodman Blind 12th.

BROCKPORT.

Opera House (G. R. Ward, manager): Rive-King Concert co. drew a large and fashionable audience 2d, and gave great satisfaction. Abbey's Uncle Tom co. gave a fair specialty but a wretched dramatic performance to a packed house 3d.

ITHACA.

Opera House (H. L. Meyers, manager): Mixed Pickles to a fair house 3d.

LYONS.

Parshall Memorial Hall (John Mills, manager): Marie Prescott, supported by L. D. McLain and a good co. presented Pygmalion and Galatea to paying business 2d. The audience were delighted with Miss Prescott, and she was called before the curtain at the close of each act. She will return 11th.

Item. Manager Arthur sends his regards to THE MIRROR.

OSWEGO.

Academy of Music (I. R. Pierce, manager): Janish in Princess Andrea to a large, fashionable and enthusiastic audience 3d. Almy Legrand 10th and 11th; Sheehan and Coyne 13th; R. B. Mantell 16th, and McNish, Johnson and Slavin 17th.

Casino Opera House (W. H. Frisbie, manager): Around the World in Eighty Days, by W. J. Fleming's co., met with good business 1-3. Gray-Stephens comb. in Saved from the Storm, etc., one week, opening 15th.

YONKERS.

Music Hall (John Bright, manager): Louise Rial appeared in Fortune's Fool 5; first-class performance; fair house.

LOCKPORT.

Opera House (John Hodge, manager): Mme. Rive-King Concert co. to good business 4; everybody pleased. Uncle Tom's Cabin co. to fair business 6.

Central Hall: Prof. Morris' Equine and Canine Paradox 4-6. Business good.

CANANDAIGUA.

Grand Opera House (S. Kingsbury, manager): Howorth's Mirror of Ireland drew a good house 4. A few of the acts were very good. Aphrodite 12; Myra Goodwin 13; Duprez and Benedict's Minstrels 15; Minnie Maddern 16; George C. Miln (return date) 19.

Item: Wood and Healy's The Wide-awakes, of this village, will join the Siddons' co. next season. Mr. Healy is twenty-one years of age and is only thirty-six inches high.

PORT JERVIS.

Opera House (George Lea, manager): Louise Pomeroy all last week. Miss Pomeroy made herself very popular. Her support, headed by Arthur Elliot, is first-class, and our townsman, Harry Bingham, who is with the co., showed himself to be quite a proficient actor, although but a short time in the profession. Sheehan-Coyne Comedy co. 11-12; Clark and Ralegan's Female Minstrels 13; Julian Clarke Comedy co. 15, week.

AMSTERDAM.

Potter Opera House: W. J. Fleming's Around the World in Eighty Days 4-6 to largest business of the season. Standing room sign displayed nightly. It is wonderful how such a play can be presented at cheap prices.

NORTH CAROLINA.

RALEIGH.

Tucker Hall (J. F. and J. P. Ferrall, proprietors): Adelaide Randall's Bijou Opera co. sang themselves into favor and good business first three nights of Fair week. The Bohemian Girl, The Bridal Trap and The Princess Trebizonde were sung. Miss Randall is a beautiful, fascinating prima donna. Each night she was greeted with storms of applause. It seemed as though the audience would never tire of honoring her. Mr. and Mrs. Dixie were very clever. Mr. Waldo and Mr. Tams were excellent. Clara Randall as Yum-Yum in The Mikado, matinee Wednesday, was splendid. Mr. Atwood has gathered around Miss Randall an excellent co. The costumes are gorgeous and the operas were well rendered. They leave a pleasant impression. The pupils of Peace Institute and St. Mary's School were delighted with The Bohemian Girl Monday night. Belle Gilbert, supported by a weak co., filled out rest of week to big business in The Galley Slave, Hidden Hand and The Little Detective. Miss Gilbert is a favorite here, and it was regretted that she should have such poor support.

Metropolitan Hall: The Huntley-Stark co. at panic prices all Fair week in Van the Virginian, Lady of Lyons, Under the Gaslight, Streets of New York and A Celebrated Case. Fair business.

Good for Both: The Gilbert co. and the Huntley-Stark co. consolidate after leaving here. By retaining the best of both cos. they will probably make a strong comb.

Items: The piece Milton Nobles put on was Love and Law. I omitted it in last communication.—In last communication I wrote Raleighites. You changed it to Raleighans. Which is correct? Our people all say Raleighites. C. L. Hildreth is in the city ahead of Michael Strogoff. They will have a good house.

CHARLOTTE.

Academy of Music (Nat. Grey, manager): Belle Gilbert appeared during Fair week to crowded houses at low prices, presenting Hazel Kirke, Esmeralda, Frou Frou and Pink Dominos. Standing room only.

Opera House (Sanders and Wadsworth, managers): Huntley-Stark co. played to good houses all week in Under the Gaslight, A Celebrated Case and Lady of Lyons.

Items: The Huntley-Stark co. disband here on account of Mrs. Huntley's illness. Mr. Huntley joins the Gilbert co.

OHIO.

COLUMBUS.

Business at the Metropolitan has been light all week. Aimee appeared as Mamzelle and Divorcons the first three nights and pleased her audiences. Alsberg-Morrison co. gave disappointing performances of Faust 5-6. Mrs. D. P. Bowers 12-13; Effie Ellsler 15-16; Annie Pixley 17-18; Alone in London 19-20.

Harry Lacy and Edna Carey in The Planter's Wife drew houses that caused the S. R. O. sign to be hung out every night at the Grand. This week a strong specialty co.; next, Stedman's Boarding House co.

Manager Beltzer manages to keep strong enough attractions to fill Schneider's house every night.

Items: It is rumored that Fred. Hessenauer will soon open a variety and concert hall in the Metropolitan Opera House block.—Walter Aymar, of New York, is training the horses for Miller and Freeman's Circus at Franklin Park.—Frank Comstock, manager of Crocker's Equirationals, Sundayed at his home in Westerville.—Harry W. Sewell, business manager for Mrs. D. P. Bowers, is in town.—Al. G. Field's Minstrels are a fine looking body of men, and prospects are good for a successful season.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): Neck and Neck, one of the most weird, blood-curdling dramas ever presented here, drew slim houses 1-4. The McCaull Opera co. in Black Hussar and Falka packed the house 5-6. The former opera was poorly rendered when compared with the fine co. which presented it last season. Falka, however, was admirably given. Charles Plunkett deserves special mention for the genuine humor he succeeded in getting out of the [illegible] part of Von Folbach. He is one of the best comedians of the day.

People's: The Weston [illegible] Minstrels, a flimsy piece whose only object is to show off to good advantage the musical ability of the [illegible], drew the usual packed houses all week. [illegible] Muggs' Landing [illegible]

LIMA.

Faurot Opera House (George L. Rogers, manager): McCaull's Opera Comique co. sang The Black Hussar to a large audience 30. The opera was rendered in splendid style, and the co. is by far the best organization of that kind seen here in years. Harry Plunkett made a very amusing Hackenbach. Alice Gaillard as Barbara and Mountjoy Walker as [illegible] were excellent, and the trio, "Read the Answer in the Stars," was enthusiastically received. Kittie Cheatham sang her songs nicely, but the [illegible] of the performance was Celie Ellis' rendition of "[illegible]." Murray and Murphy [illegible] Irish Visitors to a good house 4th. Lawrence Barrett made his first appearance in this city, 5th, to a large audience at raised prices, presenting Francesca da Rimini. [illegible] for me to say that the audience was [illegible] Mr. Barrett had several [illegible]

costumes magnificent. Adamless Eden 11th; James Owen O'Connor 12-14.

Items: During the performance of The Black Hussar the stage caught fire under the footlights, but by the coolness of Stage-carpenter Murphy the audience was not alarmed.—Wires are being put in position, and the Opera House will soon be lighted by electricity.—I met Charles Koehler, an old acquaintance of mine, with the Barrett co. He is making rapid strides.

YOUNGSTOWN.

Opera House (W. H. McKeown, manager): A full theatre saw Richard Mansfield's artistic rendering of Prince Karl 2. Seldom have we enjoyed a more finished and graceful picture of character than the accomplished German Prince; in accent, gesture and expression he was royal. Beatrice Cameron played the heiress in love with the Prince in a vivacious and entirely acceptable manner. Effie Germon was more than equal to the requirements of her difficult role as the audience plainly manifested. The rest of the support was admirably selected. We had Joseph Murphy in Shaun Rhue 4. The house was full and the piece went with roars of laughter, punctuated by individual shrieks from over-hilarious admirers. John Murphy ably supports his brother. Youth was given with elaborate scenery and many people 6; another good house. King Hedley, the hero, though a trifle wooden in action, gave his lines with much emphasis. Mary Mills, the chief support, relies upon her petite figure and sprightly manner to carry her through. Graham Crawford, D. E. Rolton and Fred. Gretton deserve special mention. The play is given in seven short acts, and is handsomely set.

In the Wings: A. C. Gunter's royalty was attached in Mansfield's hands, on a debt long due to an actor in one of Gunter's old cos.

HAMILTON.

Globe Opera House (Dr. A. Myers, manager): Oct. 30, One of the Bravest to a fair house. Skipped by the Light of the Moon to a good house 1st. Adamless Eden to a fair house 3d.

PIQUA.

Conover's Opera House (W. G. Conover, manager): Siberia drew a full house 1st. Best play we've had in a long time. Thoroughly enjoyed.

UPPER SANDUSKY.

Opera House (John W. Lime, manager): Moore and Vivian in Our Jonathan to a crowded house. Fair entertainment. Mattie Vickers in her new play, Cherub, 4th, to a packed house. Mattie is a favorite here, and her reception took the shape of an ovation.

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., manager): Siberia drew a jam 2d; audience carried away with delight.

Squibs: Leon and Maynard, gymnasts, of Urbana, have signed with America's Great Triple Alliance, a pantomime. Besides their work in the pantomime, Leon will walk the tight-rope at night.

WASHINGTON C. H.

Opera House (Shep. B. Logan, manager): E. T. Stetson's Neck and Neck 1st and 2d to large and well-pleased audiences.

SALEM.

Opera House (Allen and Atchison, managers): Sawtelle Comedy co. week of Oct. 25, in My Partner, Banker's Daughter, Streets of New York, Under the Gaslight and Monte Cristo. All pirated plays. Fair business; bad weather; performances good. Monte Cristo 12th.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Hungarian Students to a very poor house 1st, giving a number of choice selections in a very artistic manner. Lewis Morrison and Celia Alsberg in Faust and Marguerite 4th; poor business.

Black's Opera House (Samuel Waldman, manager): Mattie Vickers in Cherub to fair house 2d. Miss Vickers' specialties and Charles Rogers' imitations were received with great applause. Supporting co. only fair. Hicks' Minstrels to a top-heavy house 4th. Neat entertainment.

MOUNT VERNON.

Woodward Opera House (G. G. Hunt, manager): Warren G. Richards in Wanted—A Husband to fair audience 1st. Mr. Richards' impersonations are funereal. The really good singing of Mabel Hass and the neat dancing of May Condell made enjoyable what would otherwise have been a dull entertainment. McAvoy's Double (?) Hibernicon co. gave a horribly bad performance to good business 3d.

Items: The Woodward has been cleaned and presents a neat appearance.—H. W. Bradish, ahead of James Owen O'Connor, paid me a pleasant visit last week.

KENT.

Opera House (W. S. Kent, manager): Arden Benedict's Monte Cristo co., supporting Walter Lawrence, played to a fair house taking into consideration the fact that the co. did not arrive here until dark. James Owen O'Connor played Richelieu to a packed house 5. This being the home of Mr. O'Connor's manager, Will Barr, as a compliment to the latter gentleman the house was filled to its utmost capacity. The play was well put on and the co. received deserved applause.

MASSILLON.

Opera House (J. V. R. Skinner, manager:) Bartley Campbell's Siberia co. filled the theatre 3d.

SANDUSKY.

Biemiller's Opera House (Frohman and Ilg, managers): Murray and Murphy in Our Irish Visitors 3. Big house.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): Good-sized audience 2, to see the well-worn melodrama, Ranch 10. The Hungarian Gypsy Band gave a splendid concert to a fair-sized audience 4. Every selection was a gem. Mabel Stephenson appeared, for the first time with the Students, in songs and recitations, to the immense satisfaction of the audience. McNish, Slavin and Johnson's Minstrels 12.

KENTON.

Grand Opera House (Henry Dickson, manager): Murray and Murphy in Our Irish Visitors delighted a large and fashionable audience 5. To say the play is funny is putting it mild; it is a roaring farce. The band and orchestra, under the leadership of Louis F. Boos, is excellent.

MANSFIELD.

Miller's Opera House (Miller and Dittenhoefer, manager): McAvoy's Hibernicon 2: poor variety performance; small house. William Moore and Bella Vivian, with a fair co., presented Our Jonathan 4; large audience. A good entertainment was given by Mattie Vickers in Cherub 5. Medium audience. Her support is excellent.

DEFIANCE.

Myers Opera House: Moore and Vivian in Our Jonathan drew a full house and gave fair satisfaction 5.

CANTON.

Opera House (Louis Schaefer, manager): The McCaull Opera co. drew a large audience 2. The Black Hussar delightfully entertained us.

STEUBENVILLE.

Opera House (Roseman Gardner, manager): Ranch 10 to good house; fair performance. Charles A. Gardner as Karl the Peddler to a full house 3. Excellent performance, good co. and everybody pleased. Hungarian Gypsy Students to poor house 5; good performance. Only a Farmer's Daughter 11; McNish, Johnson and Slavin's Minstrels 13.

PENNSYLVANIA.

HARRISBURG.

Opera House (Markley and Till, managers): Blackmail was presented to a good house 4. The drama was most admirably rendered by a co. in all respects competent. Ida Siddons comb. 6; usual good house.

People's Theatre (George E. Tucke, manager): Hamersly's co. played a round of comic opera to good business at hard-pan prices. This is a good organization and deserves success. This theatre is gaining in popularity with the fair sex, as they were numerous in attendance. It bids fair to become a family resort.

ALLENTOWN.

Music Hall (G. C. Aschbach, manager): The Rag Baby, with Frank Daniels, the original Old Sport, drew a good-sized house 1. A Strike in the Harem was given by the Ida Siddons Burlesque co. 4; good business.

Academy of Music (H. J. Hagenbush, manager): The Tourists in a Palace Car visited us 1-3, drawing average good business. The co. is composed of but five people, who make the most of their parts. Applause was liberal. The cantata Jephtha and his Daughter was presented by our local home musical organization [illegible]. Our local dramat[ic] [illegible], assumed the principal role, Jephtha, in a very acceptable manner. This week, Lottie Church.

McKEESPORT.

White's Opera House (J. E. White, manager): Mel[ville] Sisters week of 1st. Packed houses. Net receipts over [illegible]. Howarth's Hibernica Nov. [illegible] Leonzo Brothers [illegible] one week.

SOMERSET.

Somerset Opera House (P. J. Cawber, manager): The Agnes Wallace-Villa [illegible] in Orphans of Charity, A Wife's Sacrifice and [illegible]. Only fair business on account of election excitement. Excellent [illegible]. J. J. Magee's International Comedy co. [illegible]

FRANKLIN.

Opera House (D. D. Grant, manager): [illegible] the largest audience since the house opened [illegible]. Scenery [illegible] and very good co. The Franklin Cornet Band and companies E and F Sixteenth Regiment N. G. P. assisted. Clark's Ten Nights in a Barroom [illegible] Soap Bubble 20th; Little Tycoon 24th.

PITTSTON.

Music Hall (W. D. Evans, manager): Little Tycoon to a good house 2. Pat Rooney came 4, but did not have his usually strong support; but he always draws a crowded house, as was the case this time. Agnes H. Woodhull in Eli Wheatfield gave a very amusing performance 6.

TITUSVILLE.

Emery Opera House (Emery and Lake, managers): Charles A. Gardner in Karl the Peddler to an enthusiastic audience 1st. Fair houses.

CARBONDALE.

Opera House (J. O'Hearn, manager): Little Tycoon Opera co. to a very large and appreciative house 6. The audience was carried away with the sweet voices of the singers. Clark and Rategan's Minstrels 11.

SHAMOKIN.

Shamokin Opera House (J. F. Osler, manager): B. F. Baker in Chris and Lena to fair business 3. Blackmail 5; good house; best of satisfaction.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Peter Baker in Chris and Lena to a large and highly elated audience 5th. John Kernell and Emily Vivian came in for a full share of applause.

ALTOONA.

Opera House (Marriott and Krider, managers): Charles H. Clark's Ten Nights in a Bar Room co. played 4-5 to packed houses, giving entire satisfaction. Melville Sisters 8, week.

READING.

Grand Opera House (George M. Miller, manager): Week of 1, Condemned to Death and Lancashire Lass were presented to good houses. The performances gave general satisfaction. Edwin Arden in Eagle's Nest 11-13; George H. Adams' Specialty co. 15-17; Kate Claxton 18.

New Academy of Music (John D. Mishler, manager): Pride; or, The Fortunes and Misfortunes of War, was produced to 1,200 people during week of 1, by J. Burke Harper and co., composed of home talent. The performances were well received.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Frank Daniels in A Rag Baby 2; large and well pleased house. Little Tycoon 3-4; crowded houses.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): New York Philharmonic Club 3; large houses; finest concert ever listened to in Scranton. Temple Theatre Opera co. in Little Tycoon 5-6 and matinee; good houses.

LANCASTER.

Opera House (B. Yecker, proprietor): The Corinne Opera co. in Giroflé-Girofla 1, Mikado 2 and Capers 3, to large business. The co. is a favorite here and was well patronized, the house being packed 2, despite the fact that it was election night. The Silver King was given in a satisfactory manner 4; fairly good house. Ida Siddons' co. drew a large house, mostly males 5.

RHODE ISLAND.

WESTERLY.

Opera House (C. B. Bliven, manager): Bristol's Trained Horses were exhibited 4-6 and matinee. Crowded houses were the rule, although the weather was unpropitious. The entertainments gave great satisfaction. The horses are admirably trained. Denman Thompson in the Old Homestead 12. This co. always draws well here. The house has been greatly improved since last season. New scenery has just been added.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (John E. Owens, manager): The Michael Strogoff co., of which the Rodaldo Family is the most attractive feature, opened for two nights to a $900 house 1. Louise Balfe appeared in Dagmar 3-4. In the prologue of Dagmar was seen a pretty and extremely natural light comedienne. No one was prepared for Miss Balfe's extraordinary emotional power exhibited in four succeeding acts of a highly emotional drama. If Manager Erlanger plays a return engagement (as he expects to do) Miss Balfe, now that she is known, will meet with a flattering reception. The Bunch of Keys with Flora Moore as Teddy filled out the week 5-6 and matinee to good attendance.

Rapid. Last week many MIRROR readers who were shoved out, like Oliver Twist, were loudly crying "for more." The entire supply vanished shortly after the mail opened.—The setting of the second act in Dagmar, a chamber scene by J. H. Lyon, is an artistic piece of work.

COLUMBIA.

Opera House (Eugene Cramer, manager): Fine performance of Michael Strogoff 4; packed house. Audience delighted.

TENNESSEE.

NASHVILLE.

Grand Opera House (W. T. Johnson, manager): Under the Lash, as presented by Walter S. Sanford, with very fair support, especially his well trained dogs, "Hero" and "Hector," drew very good houses 1-3 and matinee. Kate Forsyth 11-13.

Masonic Theatre (T. O. Wilson, manager): We, Us & Co. proved to be a very successful and entertaining engagement for three nights and matinee 4-6. McIntyre and Heath's Minstrels 11th.

MURFREESBORO.

Our Opera House is a thing of the past; burned down night of Oct. 30. Your correspondent is informed that a new house will rise upon the ashes of the old. A stock co. is forming.

TEXAS.

GALVESTON.

Tremont Opera House (H. Greenwall and Son, manager): Devil's Auction co. closed Oct. 28 to scant house. Matinee fairly attended. Le Clair and Russell in A Practical Joke created abundant laughter 29-30. Business poor; two previous attractions in the same week did it. Le Clair's female impersonations are true to nature, showing careful study, that of the Chinese girl in particular. Russell contributed his share of merriment, and the other characters were fairly sustained. Florence J. Bindley began a two nights' engagement 3, in A Heroine in Rags to a good house. Musical specialties of the star are cleverly executed. Stranglers of Paris 11-13.

Items. Manager Peter Rice, of Le Clair and Russell, is a great admirer of THE MIRROR.—Harry Fillmore, formerly of Pope's Theatre, St. Louis, and now in advance of Cole's Circus, leaves the concern at New Orleans and returns to St. Louis.—Greenwall *père et fils* being in Dallas George H. Walker, the popular treasurer, is running affairs at this end.

SHERMAN.

Opera House (C. W. Batsell, manager): Night of 3 a small audience greeted C. R. Gardiner's Zozo. All were well pleased with the performance until the players began to guy and cut their lines mercilessly. I will say, however, that Ruth McCann and Louis Ferral were not among the number.

Item: When your correspondent presented her credentials, it was greeted with: "That is as good as a banknote."

SAN ANTONIO.

Casino Hall (Ernest Rische, manager): Lizzie Evans appeared to fair houses Oct. 30 and 31 in Seasands and Fogg's Ferry.

Item: Work is progressing rapidly on the new Opera House, and it will be finished by Dec. 20.

FORT WORTH.

Fort Worth Opera House (George Dashwood, manager): Baird's Minstrels furnished us with the third burnt-cork show of a just-started season, 2. Three minstrel cos. inside of thirty days was more than we could stand, and as Baird came last he was naturally the sufferer. The co. is a poor one.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): Oct. 25-6, Home Dramatic Club in After Dark. Good audiences both below and above stairs. The several performers were favorably criticised by press and public. The Daly co. presented their Vacation to good audiences 28-0. A little unpleasantness between one of the Dalys and a *Herald* reporter instigated the former to sling in some gibes and jokes at the offending scribe's expense.

VIRGINIA.

RICHMOND.

Theatre (Mrs. William T. Powell, manager): [illegible] played Zo and Bob to large and fashionable audiences 1-2. Frederick Warde in Virginius 3, Ingomar 4, Galba the Gladiator 5, Ingomar 6, at matinee, and Richard III. evening. The people turned out [illegible]. The audiences greeted him each evening with encore after encore, and repeatedly called him before the curtain. At the close of the performance on the [illegible] he had to respond to calls for "a speech." He advanced to the footlights and expressed his feelings for the kind reception he had met in Richmond in most fitting terms. He was ably supported by the charming Eugenia Blair, who is a native here and to the manner born. She was presented to Governor Fitzhugh Lee and family, who occupied a private box. Cerumnus this week.

Mozart Academy of Music (J. K. Strasburger, [manager]): Frank I. Frayne, with a very good support, in Mardo and Si Slocum, had the week to the best business of the season.

Items: J. J. Tullock, the business representative of the Corinne Opera co., spent several days here and made many warm friends.—J. K. McDonald, the recently appointed advertising agent for Joseph K. Strasburger of Mozart Academy of, is a true friend of THE MIRROR and a good fellow.

NORFOLK.

Academy of Music (Joseph C. Strasburger, [manager]): The Hardie-Von Leer comb. presented A Brave Woman, Camille and Our Boys to good business last week. This week, Frank I. Frayne in Against the Stream is drawing large audiences.

Opera House (Barton and Logan, lessees): Kelly and Murphy's comb. filled the house nightly. Well dressed audiences. This week, C. W. Barry is doing a good business in Escaped from Sing Sing.

Items: The Frank I. Frayne and Ethel Tucker cos. delighted the inmates of the National Soldiers' Home at Hampton, Va., last week.—The Frayne co. went to the Home under the management of the bustling resident manager of our Academy of Music, W. H. Sherwood.

STAUNTON.

Opera House (W. L. Olivier, manager): Frederick Warde, supported by an able co., presented Virginius to a large, appreciative and delighted audience. Mr. Warde was superb as Virginius, his performance stamping him as one of the greatest tragedians upon the American stage. He was repeatedly recalled. Thomas E. Garrick as Appius Claudius is deserving of special mention, while L. Rand gave a very acceptable Dentatus. Eugenia Blair was a charming Virginia and shared in the applause and recalls bestowed on Mr. Warde.

Items: Through the courtesy of Manager O'Neil I had a very pleasant interview with Mr. Warde during the third act. He reports his present season as by far the most successful and prosperous he has ever had, and feels very much encouraged over the outlook for the rest of the season. He also expressed himself as highly pleased with the large audience present, and particularly so with the intelligent appreciation shown.—Hi Henry's Minstrels 12th.

VERMONT.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): Romany Rye co. to good business 1-4.

Item: Lilian Olcott's Theodora co., en route from Montreal to Worcester, spent last Monday here, having to wait over for a train.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Charles A. Gardner appeared in Karl the Peddler 4th; packed house, every seat being reserved before the doors opened. The audience was well pleased with the performance, and showed their appreciation by liberal applause. Joseph Murphy in Kerry Gow 5-6, three performances; good business. The third performance he presented Shaun Rhue to a delighted audience. James O'Neill's Monte Cristo 12th; Rag Baby 13th.

Grand Opera House (O. C. Genther, manager): The Gambler's Wife co. opened last week to good business. McAvoy's Hibernica 15-17; Mattie Vickers 18-20.

WISCONSIN.

MILWAUKEE.

Lost in London was the attraction at the Grand Opera House the week of 1st. It is rather a difficult matter to decide just what Lost in London is. Three acts are on the melodramatic order; one on the variety order, and another on the spectacular order. Newton Beers makes quite a hit as Job Armroyd and Jessie Lee Randolph acts well the part of the faithless wife, Nellie. The remaining characters are in good hands. Some very fair quartette singing is given in the vaudeville act. The scenery is worthy of particular mention, being excellent. Hoyt's Tin Soldier opens at the Grand on the 8th for four nights followed by Muggs' Landing 12th to 13th. Little Tycoon week 14th.

The New Academy was closed last week until 6th and 8th when the Two Johns appeared. Mrs. Chanfrau in The Scapegoat 11-13. Duff's Opera co. week of 5th.

The Clifford Comedy co. played week 1st at the Palace to poor business. The repertoire included Monte Cristo, Peril and Enoch Arden. The co. is fair and is deserving of better success. Hicks and Sawyer's Colored Minstrels 12-14.

At the People's George W. and W. J. Thompson filled the week of 1st producing The Gold King and For a Life to poor business. Week of 8th Dan A. Kelly in The Shadow Detective. Mr. Kelly being a "high munkey muck" in the Elks there is some talk of the Milwaukee Lodge turning out in his honor.

Items: The Convention of Cranks is drawing large crowds at the Dime Museum. One of them went on the warpath Friday and kicked the stuffing out of Joe Purdy before Charley Bell, the lecturer, could pacify him.—Frank Howe, Jr., is in the city in advance of Duff's Opera co.—All the theatres complain of bad business.—Sherman Brown, the handsome treasurer of the Opera House, is studying the flute. It is said that the sweet strains of melody issuing from his room in the wee sma' hours move the bill boards in front of the Grand to tears.

CHIPPEWA FALLS.

New Opera House (Waterman and Earley, manager): Adelaide Moore in Romeo and Juliet Oct. 30 to a good house. Miss Moore's parlor and dining-room car was visited by a number of our citizens.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Rhea was the attraction week of 1. The plays presented were The Romannce of a Poor Young Man, A Dangerous Game, The Widow, Pygmalion and Galatea, The Girl and Fairy Finger. Business very good. Arthur Forrest supported by an excellent co. ably seconded the efforts of the star. Week of 8, J. M. Hill's Opera co. in Pepita.

Toronto Opera House (C. A. Shaw, manager): Roland Reed's business week of 1 was enormous. The capacity of the house was tested at every performance, and the "standing room only" placard was exhibited. Humbug was presented the first half of the week and Cheek the remainder. Mr. Reed is one of the best comedians on the stage. His support is also very good. Janish 11, 12 and 13.

OTTAWA.

Grand Opera House (John Ferguson, manager): Harrigan's Tourists 1-2. Business good.

MONTREAL.

Academy of Music (Henry Thomas, manager): Edmund Collier, supported by Lawrence Hanley, Henrietta Crossman and a fair co. filled week of 1 with a round of tragedies, including Metamora, Jack Cade, Virginius and Damon and Pythias. Moderate business. Mr. Collier was best liked as Virginius, his impersonation being true and powerful. This week Genevieve Ward.

Theatre Royal (Sparrow and Jacobs, managers): Large crowds all week to see Dominick Murray in Escaped from Sing Sing and From Prison to Palace. Performance satisfactory. This week Gray Stephens comb.

LONDON.

Grand Opera House (J. H. Davidson, manager): McKee Rankin, with a good supporting co., appeared 2 in '49 and The Danites. Moderate houses.

HAMILTON.

Grand Opera House (P. Reche, manager): The Tavernier Dramatic co. closed a most successful two weeks' engagement 6, having presented a repertoire of some twelve or fourteen plays, though by what right remains to be proven. With two exceptions, the "standing room only" card had to be called into use at each performance, and the applause which greeted them during their first effort shows what great favorites they have become with our theatrical public.

HALIFAX.

Academy of Music (H. B. Clarke, manager): Balabrega struck the popular fancy with his co. He opened a week's engagement to a large audience, and his entertainment proved so amusing, and some features were so astonishing, that business grew larger with each performance, until Thursday evening, when standing room was occupied.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

AUSSIE-MORRISON CO.: Chicago 1, two weeks.

ADELAIDE MOORE: Ripon, Wis., 11, Berlin 12, Whitewater 13, Freeport, Ill., 15, Dubuque, Ia., 17, Independence 18, Cedar Falls 19, Waterloo 20, Marshalltown 22, Cedar Rapids 23, Iowa City 24.

ARTHUR REHAN'S CO.: Hoboken 8, week, Newark 15, week, Brooklyn 22, week.

ANNIE [illegible]: St. Louis 8, week, Springfield, Ill., [illegible], Bloomington [illegible], Peoria 17-18, Davenport, Ia., [illegible], Rock Island [illegible].

ANNIE PIXLEY: Chicago 8, week, Kenton 11, Columbus 17-18.

ALMY LEGRAND: Oswego, N. Y., [illegible], Binghamton [illegible], Baldwinsville [illegible], Oneida [illegible], Canastota [illegible].

ADA GRAY: Memphis [illegible].

AGNES WALLACE-VILLA: Martinsburg, Va., [illegible], Carlisle, Pa., [illegible].

ALONE IN LONDON CO.: St. Louis [illegible], week, Indianapolis 15, Springfield, O., 16, Columbus 19, Cincinnati 22, week.

ATKINSON'S COMEDY CO.: Fitchburg, Mass., [illegible], week, New Bedford 15, week, Chelsea 22, week.

[illegible] CO.: Seneca Falls, N. Y., 11, Canandaigua [illegible].

[illegible] CO.: Bradford, Pa., [illegible], Ithaca, N. Y., [illegible].

[illegible] CO.: Troy 8, week, Syracuse [illegible], week, Rochester 22, week.

[illegible]: Lawrence, Kas., 12, Emporia [illegible], Newton [illegible].

[illegible] CO.: (Mouton and Baker): Danbury, Ct., 12, Poughkeepsie, N. Y., [illegible].

[illegible] KEYS (Flora Moore): Jacksonville, Fla., 8-11, Savannah, Ga., 12, Macon 13, Atlanta 15, Rome 16, Knoxville, Tenn., 17-18, Chattanooga 19, Huntsville, Ala., 20.

BURR OAKS CO.: Williamsport, Pa., 11.

BENEDICT'S MONTE CRISTO CO.: New Lisbon, O., 11, Salem 12, New Philadelphia 13, Uhrichsville 15, Coshocton 16, Lancaster 17, Chillicothe 18, Logan 19, Shawnee 20, Corning 22, Middleport 23, Gallipolis 24, Ironton 25.

BESSIE BYRNE: Middletown, N. Y., 15, week.

BUNCH OF KEYS CO.: Detroit 11-13, N. Y. City 15, two weeks.

BANDIT KING CO.: Urbana, O., 11, Springfield 12, Hamilton 13, Cincinnati 15, week.

BOARDING-HOUSE CO.: Columbus, O., 8, week, Jamestown, N. Y., 11, Warren, Pa., 12, Akron 13, Columbus 15, week, Richmond, Ind., 22, Vincennes 24-25.

BRENNAN-QUINN CO.: Barre, Vt., 1, two weeks.

BAYNE DRAMATIC CO.: Joliet, Ill., 8, week.

CLARA MORRIS: Dayton 11, Cincinnati [illegible], week.

C. A. GARDNER (Karl): Washington 8, week, N. Y. City 15, week.

C. ERIN VERNER: Quebec 8-11.

CONDEMNED TO DEATH: Trenton, N. J., 11-13.

CHANFRAU: Asbury Park, N. J., 11, Elizabeth 12, Tamaqua, Pa., 13, Norristown 15-16, Allentown 17, Carbondale 18, Pittston 19, Danville 20.

CATHERINE LEWIS: Brooklyn 15, week.

CLIO: Bay City, Mich., 11, Grand Rapids 15-16.

CROSSEN'S BANKER'S DAUGHTER CO.: Utica, N. Y., 12; Ilion, 13; Rome, 15; Watertown, 16; Fulton, 17; Baldwinsville, 18, Cortland 19, Oneida 20, Auburn 22, Seneca Falls 23, Gloversville 24, Amsterdam 25.

CHASE-BERNARD CO.: Des Moines, Ia., 8, week; Ottumwa, 15, week.

CORA VAN TASSEL: Mt Sterling, Ky., 11-13.

C. H. CLARK'S CO.: Corry, Pa., 12, Oil City 13, Titusville 15, Franklin 16-17, Newcastle 18-19, Akron, O., 20, Youngstown 22, Chillicothe 23, Zanesville 24-25.

CARNER CO.: Brownsville, Pa., 8, week, Scottdale, 15, week.

C. W. BARRY: Norfolk, Va., 8, week.

CLARK'S COMEDY CO.: Wichita, Kas., 15, week.

CLAIRE SCOTT: Bridgeport, Ct., 8, week.

CLIFFORD COMEDY CO.: Oshkosh, Wis., 12-13, Racine 15-16.

DION BOUCICAULT: N. Y. City Nov. 1, two weeks.

DALYS' VACATION CO.: San Francisco Nov. 1, two weeks, Los Angeles 22, week.

DENMAN THOMPSON CO.: Attleboro, Mass., 11, Westerly, R. I., 12, New London, Ct., 13, Norwich, 15, Willimantic, 16; New Haven, 17-18, Waterbury 19, Bridgeport 20, Rochester 22-3, Syracuse 25-7.

DAN SULLY'S CORNER GROCERY CO.: Springfield, Ill., 12, Decatur 16.

DANIEL BANDMANN: Brooklyn, E. D., 8, week, Brooklyn, 15, week, Lockport, N. Y., 22, week.

DEVIL'S AUCTION CO.: Mobile, Ala., 8, week.

DOMINICK MURRAY: Hartford, Conn., 8, week, Meriden 22-3, New London 24-5.

EDWIN BOOTH: N. Y. City Nov. 1, four weeks.

EFFIE ELLSLER: Erie, Pa., 11, Sandusky, O., 12, Cincinnati 15, week, Louisville 22, week.

EDMUND COLLIER: Canandaigua, N. Y., 11, Lockport 12, Brantford, Ont., 15, St. Thomas 16, London 17, Toronto 18-20.

EVANS AND HOEY: Washington 8, week, Baltimore 15, week.

EDWIN F. MAYO: Brooklyn, 8, week, New Britain, Ct., 15.

EDWIN ARDEN: Reading, Pa., 11-13.

EVANGELINE CO.: Baltimore 8, week, Washington 15, week.

EZRA KENDALL: Chicago, Nov. 1, three weeks.

EUNICE GOODRICH: Jefferson City, Mo., 8, week, Washington 15, week, Cairo, Ill., 22, week.

EDITH SINCLAIR: Harrisburg, Pa., 8, week.

ELROY COMEDY CO.: Clinton, Ia., 8, week, Lyons 15, week, Moline, Ill., 22, week.

E. T. STETSON: Rochester 8, week, Boston 15, week, Lynn 22-23, Salem 24-25.

EDWIN STUART CO.: Goshen, Ind., 8, week, Michigan City 15, week.

FANNY DAVENPORT: Philadelphia 8, two weeks, N. Y. City 22, week.

FRED BRYTON: Gloversville, N. Y., 11.

FRANK MAYO: Jersey City 8, week, N. Y. City 15, week.

FLORENCES (Mr. and Mrs. W. J.): San Francisco 8, four weeks.

FELIX VINCENT COMEDY CO.: Belle Plain, Ia., 11-13, What Cheer 15, week.

FRED. WARDE: Philadelphia 8, week, N. Y. City 15, week.

FANTASMA: Brooklyn 8, week, Paterson, N. J., 15-17.

F. C. BANGS: Pekin, Ill., 11.

FLORENCE BINDLEY: New Orleans 8, week, Dallas, Tex., 14-15, Sherman 17, McKinney 18, Tyler 19, Palestine 20, Texarkana, Ark., 22, Hot Springs 23, Little Rock 24-5.

FRANK E. AIKEN: Norfolk, Va., 8, week, Richmond 15, week, Washington 22 week.

FLOY CROWELL: Dover, N. H., 8, week, Nashua 15, week.

FISHER-HASSAN COLD DAY CO.: Brooklyn, E. D., 8, week.

FELTON-CONNIER CO.: Macomb, Ill., 8, week, Canton 15, week, Lincoln 22 week.

GENEVIEVE WARD: Montreal 8, week, Ottawa 15-16, Burlington, Vt., 17, Springfield, Mass., 18, Worcester 19-20, Providence 22, week.

GLADIATOR CO. (Mack and Downing): Savannah, Ga., 10-11, Charleston, S. C. 12-13, Chattanooga, Tenn., 18.

GRISMER-DAVIES CO.: St. Paul 8, week, Stillwater 15, Eau Claire, Wis., 16, Lacrosse 17, Madison 18, Dubuque, Ia., 19, Rockford, Ill., 20, Freeport 22, Davenport, Ia., 23, Peoria, Ill., 24, Bloomington 25.

GUS WILLIAMS: Worcester, Mass., 11-12, Pittston, Pa., 23.

GEORGE H. ADAMS: New Brunswick, N. J., 10-11, Plainfield 12-13, Reading, Pa., 15-17, Baltimore 22, week.

GEORGE C. MILN: Carbondale, Pa., 11, Bradford 12, Oil City 13, Canandaigua, N. Y., 19.

GAMBLER'S WIFE CO.: Newark, O., 11-13, Akron 15, week.

GLENNEY CO.: Cleveland 8, week.

GILBERT COMEDY CO.: Columbia, S. C., 8, week, Tarboro, N. C., 15, week.

HELEN DAUVRAY: Chicago 8, two weeks, Cincinnati 22, week.

HENRY E. DIXEY: Boston Oct. 4, eight weeks.

HOODMAN BLIND CO. (Haworth): Cincinnati 8, week, Philadelphia 15, week.

HOODMAN BLIND CO. (Horning-Bradshaw): Saratoga, N. Y., 13, Pittsfield, Mass., 15, Troy, N. Y., 16-17, Gloversville 18, Little Falls 19, Fulton 20, Oswego 22-3, Watertown 24-5, Ogdensburg 26-7, Rochester 29-Dec. 1, Syracuse 2-4.

HELD BY THE ENEMY CO.: N. Y. City 8, week, Brooklyn, E. D., 15, week, Albany 22, week.

HARBOR LIGHTS CO.: Boston Sept. 30, eight weeks.

HERNE'S MINUTE MEN: Fall River, Mass., 11, Taunton 12, Holyoke 13, Springfield 15, Meriden, Ct., 16, Waterbury 17, New Haven 18-20, Baltimore 22, week.

HORACE LEWIS: Washington 8, week, Baltimore 15, week.

HARRY LACY: Cleveland 8, week, Columbus 15, week.

HARDIE-VON LEER CO.: Richmond 8, week, Washington 15, week.

IDA LEWIS: New Brunswick, N. J., 8, week, Port Jervis 15, week.

IVY LEAF CO.: Rochester 11-13, Detroit 15-17, South Bend, Ind., 18, Logansport 19, Terre Haute 20.

J. B. POLK: Baltimore 8, week, Washington 15, week, Philadelphia 22, week.

JOSEPH JEFFERSON: Pittsburg 8, week, Philadelphia 15, week, Boston 22, week.

J. K. EMMET: Chicago 8, week, Evansville, Ind., 22.

JOHN T. RAYMOND: St. Louis 8, week, Terre Haute, Ind., 15, Vincennes 16, Evansville 17, Louisville 18.

JOSEPH MURPHY: Cincinnati 8, week, Madison, Ind., 15, Columbus 16, Vincennes 17, Terre Haute 18, Decatur, Ill., 19, Paris 20, St. Louis 22, week.

JAMES O'NEILL: Canton, O., 11, Wheeling, W. Va., 12, Cumberland, Md., 13, Baltimore 15, week, N. Y. City 22, two weeks.

JONES-MONTAGUE CO.: Brunswick, Me., 11, South Berwick 12, Rochester, N. H., 13, Farmington 15, Great Falls 16, Suncook 17, Keene 18, Brattleboro, Vt., 19, Bellows Falls 20.

JOHN A. STEVENS: Newark 8, week, Philadelphia 15, week, Brooklyn, E. D., 22, week.

JOHN DILLON: Lincoln, Neb., 13.

J. J. DOWLING: St. Louis 8, week.

JAMES OWEN O'CONNOR: Wooster, O., 11, Lima 12-13, Findlay 15, Wapakoneta 17-18, Prospect [illegible], Marion, Ind., 22, Shelbyville 24-5.

[illegible] COMEDY CO.: Middletown, N. Y., [illegible], week.

KATE FORSYTH: Nashville 11-13, Memphis [illegible], week, Chattanooga 22, Knoxville 23-4, Rome, Ga., [illegible].

KIRALFY'S RAT-CATCHER: Council Bluffs, Ia., [illegible], Omaha, Neb., 12-13, Denver 15, two weeks.

KIRALFY'S AROUND THE WORLD: Cincinnati 8, week, Chicago 15, week.

KATE CLAXTON: Pittston, Pa., 11, Reading 18.

KATIE PUTNAM: Helena, Mont., [illegible], week, [illegible] week, Anaconda [illegible], Missoula [illegible], Spokane Falls 25.

KATE CASTLETON: New Orleans 8, week, Mobile [illegible], Montgomery 17, Birmingham 18, Atlanta, Ga., [illegible], Macon [illegible], Augusta 22, Savannah 23.

KENNEDY COMEDY CO.: Paducah, Ky., [illegible], week.

KEEP IT DARK CO.: N. Y. City Nov. [illegible], two weeks.

KINDERGARTEN CO.: Newport, R. I., [illegible], New Bedford, Mass., 12-13, Fall River 15, Taunton [illegible], Brockton 17, [illegible] Lowell 19-20, Fitchburg 22, Worcester 23-5.

LIGHTS O' LONDON CO.: Oskaloosa, Ia., 11, Cedar Rapids 12, Waterloo 13, Minneapolis 15-17, St. Paul 18-20, [illegible], Ia., 22, Sioux City [illegible], Omaha, Neb., [illegible].

LOUISE LITTA: [illegible], week, Jersey City 15-17, Elizabeth 18, New [illegible], Norristown, Pa., 20, Reading 22, W[illegible] 23, York 24, Easton [illegible].

LEONZO BROTHERS: McKeesport, Pa., [illegible], week.

LILLIAN OLCOTT: Providence 8, week, Brooklyn, 22, week.

LIZZIE EVANS: Texarkana, Ark., 11, Hot Springs 12, Little Rock 13, St. Louis 15, week, Terre Haute, Ind., 22, Newark 23, Washington, W. Va., 25-7.
LOUISE BALFE CO.: Atlanta, Ga., 10-11, Mobile, Ala., 12-13, New Orleans 15, week.
LOUIS JAMES: Utica, N. Y., 11, Syracuse 12-13, Albany 15-17, Montreal 18-20, Burlington, Vt., 22, Manchester, N. H., 23, Portsmouth 24, Portland, Me., 25-6, Lowell, Mass., 27.
LAWRENCE BARRETT: Detroit 8, week, Pittsburg 15, week, Cleveland, 22, week.
LOTTIE BELL: Hoboken 15, week, Wilmington, Del., 22, Alexandria, Va., 24, Richmond 25-7.
LITTLE'S WORLD CO.: Syracuse 8, week.
LOUIS ALDRICH: Allentown, Pa., 16, Trenton, N. J., 18, Wilmington, Del., 20.
LOST IN STORM CO.: Palmyra Mo., 11, Moberly 12, Sedalia 13, Macon 15, Lawrence, Kas., 16, Emporia 17, Ottawa 18, Topeka 19-20, St. Joseph, Mo., 22, Lincoln, Neb., 24, Council Bluffs, Ia., 25.
LOUISE ARNOT: York Pa., 8, week.
LECLAIR AND RUSSELL: Birmingham, Ala., 11-13, Louisville 15, week, Madison, Ind., 22, Lima, O., 23, Sidney 24, Sandusky 25.
LIZZIE MAY ULMER: Taunton, Mass., 15.
LILLIE HINTON: Pottsville, Pa., 8, week, Sunbury 15, week.
LITTLE'S WORLD CO.: Rochester, 8, week, Syracuse 15, week, Buffalo, 22, week.
LOTTIE CHURCH: Allentown, Pa., 8, week.
LOUISE POMEROY: Albany 8, week, Lynn, Mass., 15, week, Springfield 22, week.
MINNIE MADDERN: Philadelphia 8, week, Canandaigua, N. Y., 17, Wilkesbarre, Pa., 18, Washington, 22, week.
MARGARET MATHER: Evansville, Ind., 11, Terre Haute 12, Lafayette 13, Detroit 15-17, Jackson, Mich., 18, Kalamazoo 19, Grand Rapids 20, Toledo, O., 22, Dayton 23, Chillicothe 24, Zanesville 25.
MILTON NOBLES: New Orleans 8, week, Baton Rouge 15, Natchez, Miss., 16, Yazoo City 17, Jackson 18, Vicksburg 19-20, Shreveport, La., 22-3, Palestine, Tex., 24, Tyler 25.
MRS. D. P. BOWERS: Akron, O., 10-11, Columbus 12-13, St. Louis 15, week.
MME. JANAUSCHEK: Lockport, N. Y., 15.
MME. MODJESKA: N. Y. City, Oct. 25, six weeks.
MME. JANISH: Toronto 11-18.
MRS. HENRIETTA CHANFRAU: Milwaukee 11-13.
M. B. CURTIS: N. Y. City, Nov. 1, two weeks.
MARIE PRESCOTT: Troy 8-10, Worcester, Mass., 11-12, Providence 15-17, Jersey City 18-20, Lyons, N. Y., 25.
MAGGIE MITCHELL: Salem, Mass., 11, Woonsocket 12, Newport, R. I., 13, Plainfield, N. J., 15, Trenton 16, Reading, Pa., 17, Wilmington, Del., 18, Lancaster, Pa., 19, York 20, Washington 22, week.
MRS. LANGTRY: Boston 8, two weeks.
MAY BLOSSOM CO. (Benj. Maginley): Worcester, Mass., 11-13.
MAY FORTESCUE: N. Y. City, Oct. 18, six weeks.
MCDOWELL COMEDY CO.: Winnipeg 8, three weeks.
MICHAEL STROGOFF CO.: Goldsboro, N. C., 11, Raleigh 12, Greensboro 13, Danville, Va., 15, Lynchburg 16-17, Richmond 18-20, York, Pa., 22, Columbia 23, Williamsport 24-5.
MAUDE GRANGER: Tiffin, O., 11, Beaver Falls, Pa., 16.
MAIN LINE CO.: Denver 15, week.
MONROE-RICE CO.: Waltham, Mass., 11, Lawrence 12, Concord, N. H., 13, Waltham, Mass., 16, Newport, R. I., 20.
MYRA GOODWIN: Rutland, Vt., 12, Brattleboro 13, Ithaca, N. Y., 15, Northampton, Mass., 16, Worcester 17-18, Woonsocket, R. I., 19.
MURRAY AND MURPHY: Cleveland 8, week, Canton, O., 15, Newcastle, Pa., 16, Meadville 17, Bradford 18, Elmira, N. Y., 19, Norristown, Pa., 20, N. Y. City 22, week.
MR. AND MRS. GEORGE S. KNIGHT: Knoxville, Tenn., 11, Louisville 12-13, St. Louis 15, week.
MATTIE VICKERS: Newark, O., 13, Xenia 15, Parkersburg, W. Va., 16-17, Wheeling 18-20, Beaver Falls, Pa., 22, Newcastle 23, Mercer 24, Warren 25.
MUGGS' LANDING: Milwaukee 11-13, Toledo 15, week.
MARTHA WREN: Cincinnati, 8, week.
MAUDE HOWE: Mitchell, Dak., 8 week, Aberdeen 15, week.
MESSENGER FROM JARVIS SECTION CO.: Des Moines, Ia., 8, week, St. Paul, Minn., 15, week, Minneapolis 22, week.
MARTYR CO.: Philadelphia 8, week, Baltimore 15, week, Brooklyn, E. D., 22, week.
MAUDE ATKINSON: Jacksonville, Ill., 10-13, Bloomington, 15, week.
MAGGIE HAROLD: Ashland, Pa., 8, week, Shenandoah, week, Shamokin 22, week.
MRS. RILEY'S CO.: Nashville, 8, week, Kalamazoo, Mich., 15, week.
MELVILLE SISTERS: Altoona, Pa., 8, week, Harrisburg, 15 week.
N. S. WOOD: Grand Rapids, Mich., 8, week, Indianapolis, Ind., 15, week, Buffalo, 22, week.
NEIL BURGESS: Pittsburg 8, week, Cincinnati 15, week, Chicago 22, week.
N. C. GOODWIN. N. Y. City Sept. 20, eight weeks.
NIGHT OFF CO.: Newark, N. Y., 11-13, Scranton, Pa., 15, Wilkesbarre 16, Williamsport 17, Harrisburg 18, Reading 19, Lancaster 20, Easton 22, Allentown 23, Elizabeth, N. J., 24, Norristown, Pa., 25.
NEWTON BEERS: Chicago 8, week.
NUGENT AND GLEASON'S METROPOLITANS: Utica, N. Y., 8, week.
ONLY A FARMER'S DAUGHTER CO.: Steubenville, O., 11, Rochester, Pa. 12, Newcastle 13, Butler 15, Kittaning 16, Brookville 17, Dubois 18, Warren 19, Oil City 20, Titusville 23, Corry 24, Union City 25.
OLIVER BYRON: Philadelphia 8, week, Lancaster, Pa., 15, Reading 16, Harrisburg 17, Altoona 18, Johnstown, 19, Youngstown, O., 20, Pittsburg 22, week.
ONE OF THE BRAVEST: Louisville 8, week, Dayton, O., 15, Springfield 16-17, Warren 18, Youngstown 19, Detroit 22, week.
PATTI ROSA: Atlanta, Ga., 12-13, Eufaula, Ala., 15.
PAULINE MARKHAM: Portsmouth, N. H., 8, week, Lowell, Mass., 15, week.
PRISONER FOR LIFE CO.: Rochester 8, week, Buffalo 15, week, Montreal 22, week.
PASSION'S SLAVE CO. (Winnett's): Cincinnati 8, week, Louisville 15, week, Indianapolis 22, week.
P. F. BAKER: Washington 15, week, Boston 22, week.
PECK'S BAD BOY CO.: Buffalo 8, week, Cleveland 15, week, Louisville 22, week.
PEOPLE'S THEATRE CO. (Hill's): Rhinebeck, N. Y., 8, week, Madelin 15, week.
RHEA: St. Catherines, Ont., 11, St. Thomas 12, Hamilton 18, Buffalo 15, week, Jamestown 22, Dunkirk 23, Batavia 24, Rochester 25-7.
RANCH 10: E. Saginaw, Mich., 11, St. Louis 12, Owosso 13.
REDMUND-BARRY CO.: Adams, Mass., 11, Troy 12-13, Keene, N. H., 15, Ware, Mass., 16-17, Attleboro 18, Pawtucket, R. I., 19, Natick, Mass., 20, Taunton 22, New Bedford 23, Newport, R. I., 24, Fall River, Mass., 25.
ROBSON AND CRANE: N. Y. City 8, week, Detroit 18-20.
ROSINA VOKES CO.: Buffalo 8, week, N. Y. City 15.
RAG BABY CO.: Meadville Pa., 11, Newcastle 12, Youngstown, O., 13, Wheeling, W. Va., 15, Akron, O., 16, Sandusky 17, Detroit 18-20, Chicago 22, two weeks.
RANCH KING CO. Cincinnati 8, week.
ROSE COGHLAN: New Haven, Ct., 12-13, Brooklyn 15, week, Kingston, N. Y., 22, Poughkeepsie, 23, Orange, N. Y., 24, Trenton 25.
R. B. MANTELL: Brooklyn 8, week, Oswego, N. Y., 16, Buffalo 22, week.
RICHARDSON-ARNOLD CO.: Anthony, Kan., 8, week, Caldwell 15, week, Newton 22, week.
RICHARD MANSFIELD: Chicago 15, week.
RENTFROW'S PATHFINDERS: Selma, Ala., 8, week.
ROLAND REED: Pittsburg 8, week, N. Y. City 15, week, Brooklyn 22, week.
ROMANY RYE CO.: Hartford 8, week, Brooklyn 15, week, Philadelphia 22, week.
RILEY'S RAGGED JACK: Nashville 8, week, Dayton, 15-16, Bowling Green, Ky., 17-18, Hopkinsville, 19, Princeton 20.
SKIPPED BY THE LIGHT OF THE MOON: Clarksville, Tenn., 11, Nashville 12-13, Huntsville, Ala., 15, Birmingham 16, Selma 17, Montgomery 18, Pensacola, Fla., 19, Mobile, Ala., 20, New Orleans 22, week.
STRATEGISTS CO.: Boston 8, week, Paterson, N. J., 15, week.
SILVER SPUR CO.: Chicago 8, week, Milwaukee 15, week.
SILVER KING CO.: N. Y. City 8, two weeks, Yonkers, N. Y., 22, Newburg 23, Hudson 24, Troy 25-7.
SOL SMITH RUSSELL: Sacramento, Cal., 11, San Francisco 15, two weeks, San Jose 29, Oakland 30.
STRANGLERS OF PARIS CO.: Galveston, Tex., 11-13, Fort Worth 15-16, Dallas 17-18, Texarkana 19, Hot Springs, Ark., 20, Little Rock 22-3.
SALISBURY'S TROUBADOURS: Kansas City 8, week, St. Joseph 15, Leavenworth 17, Lawrence 18, Topeka 19, Sedalia, Mo., 20, St. Louis 22, week.
SIBERIA: N. Y. City 8, two weeks.
SHADOWS OF A GREAT CITY: Lewiston, Me., 11-13, Portland 15-17, Providence 18-20, Brockton, Mass., 22-3, New Bedford 24-5.
SHADOW DETECTIVE CO.: Milwaukee 8, week.
STREETS OF NEW YORK: Chicago 8, week, Elkhart, Ind., 15, Coldwater, Mich., 16, Adrian 17, Cleveland 22, week.
STEVENS DRAMATIC CO.: Rockford, Ill., 8, week, Aurora 15, week.
SEYMOUR-STRATTON CO.: New Britain, Ct., 11-17.
STUTZ DRAMATIC CO.: Salt Lake 15, week.
STETSON'S UNCLE TOM CO.: Rockford, Ill., 8, week, Aurora 15, week.
SEWARD ALEXANDER CO.: Gettysburg, Pa., 12-13, New Oxford 15-16, Columbia 17-18, Middletown 19-20, Mt. Joy 22-3, Lebanon 24-5.
TIN SOLDIER CO.: Lacrosse, Wis., 11, Eau Claire 12, Stillwater 13, St. Paul 15-17, Minneapolis 18-20, Indianapolis 22-4.
TONY HART: Jersey City 22-5.
TWO JOHNS CO.: Pana, Ill., 11, Centralia 12, Cairo 13, Pine Bluff, Ark., 15, Little Rock 16, Hot Springs 17, Texarkana 18, Paris 19, Denison 20, Dallas 22-3, Fort Worth 24, Waco 25.
THOMPSON AND W. AND W. J.: Milwaukee 8, week.
T. J. FARRON: N. Y. City 8, week.
TOURISTS IN A PULLMAN PALACE CAR CO.: N. Y. City 8, week, Brooklyn, E. D., 15, week, N. Y. City 22, week.
TOMMY DIXON: Evansville, Ind., 8, week, Dayton, O., 15, Urbana 17, Zanesville 18-20, Wheeling, W. Va., 22, week.
TAVERNIER CO.: Peterboro, Ont., 8, two weeks.
UNDER THE GASLIGHT CO.: Indianapolis 8, week, Chicago 15, week.
ULLIE AKERSTROM: New Britain 8, week, Danbury 15, week, Bridgeport 22, week.
UNDER THE LASH CO.: Richmond, Ind., 11, Winchester 12, Mt. Sterling 13, Trenton 15, Huntington 16, Charleston 17.
WHITE SLAVE CO.: Flint, Mich., 11, E. Saginaw 12, Bay City 13, Grand Rapids 15, Muskegon 16, Lansing 17, Battle Creek 18, Coldwater 19, Pullman, Ill., 20, Chicago 22, week.
WILSON BARRETT: Boston, 1, three weeks, Providence 22-3, Philadelphia 25, two weeks.
WAGES OF SIN CO.: Topeka, Kas., 11-12, Leavenworth 13, Omaha 15, Des Moines 17-18, Chicago 22, week.
W. J. SCANLAN: Brooklyn 8, week, Philadelphia 15, week, Baltimore 22, week.
WAITE COMEDY CO.: Chillicothe, O., 8, week, Columbus 15, week.
WALL STREET BANDIT CO.: Jersey City 15.
WORLD CO.: Brooklyn 8, week, New Haven 15, week, Boston 22, week.
WE, US & CO.: Chattanooga 11, Knoxville 12, Birmingham, Ala., 13, New Orleans 15, week, Mobile, Ala., 22, Pensacola, Fla., 23, Jacksonville 25-6.
WILBER DRAMATIC CO.: Atchison, Kas., 8, week.
WILSON'S COMEDIANS: Old Town, Me., 12, Dexter 13, Waterville 15, Skowhegan 16.
WILLIAMS' LITTLE DUCHESS CO.: St. Paul 8, week, Sioux City, Ia., 15, week.
WEBER DRAMATIC CO. No. 2: Grand Rapids, Mich., 8, week, Jackson 15, week.
YOUTH CO.: Toledo 8, week, Cleveland 15, week, Canton 22-3, Akron 24-5.
ZOZO CO.: Austin, Tex., 11, San Antonio 12-13, Galveston 15-17, Houston 18-20, New Orleans 22, week.

OPERA AND CONCERT COMPANIES.

AMERICAN OPERA CO.: Philadelphia, 15, week, Cincinnati 22, week.
ACME OPERA CO.: Newbern, N. C., 9-11, Kingston 12-13, Goldsboro 15-16, Durham 22-3.
BENSBERG OPERA CO.: Columbus, Ind., 11, Richmond 12, Anderson 13, Valparaiso 17.
BENNETT-MOULTON OPERA CO. A.: Poughkeepsie 8, week, Saratoga 15, week, Utica 22, two weeks.
BENNETT-MOULTON OPERA CO.: B.: Brockton, Mass., 8, week, Chelsea 15, week.
BIJOU OPERA CO.: Montgomery, Ala., 8-11, Columbus, Ga., 12-13, Selma, Ala., 15-16, Mobile 17-20.
BESSIE GREY'S OPERA CO.: Paterson, N. J., 15, week.
BOSTON IDEALS: Chicago 8, two weeks.
BELLE COLE CONCERTS: Williamsport, Pa., 12.
CHICAGO OPERA CO.: Dubuque, Ia., 12-13, Kansas City 15, week.
COURT MUSICIANS: Toronto, Ont., 11-13, Paris 15, St. Thomas 16, Park Hill 17, London 18.
CARLETON OPERA CO.: Washington 8, week, Pittsburg 15, week.
DUFF'S OPERA CO.: St. Paul 8, week, Milwaukee 15, week, Chicago 22, four weeks.
ERMINIE OPERA CO.: Brooklyn 8, week.
EMMA ABBOTT OPERA CO.: Louisville 8, week, Nashville 15, week, Memphis 22, week.
GYPSY BARON CO.: Philadelphia 1, two weeks, Baltimore 8, week.
HOLMAN OPERA CO.: Rochester, N. Y., 8, week, Batavia 15-17, Hornellsville 22, week.
HYERS SISTERS: Sioux City, Ia., 15, Council Bluffs 17.
KIMBALL OPERA CO. (Corinne): Richmond, Va., 8, week; Wilmington, Del., 15, week.
LITTLE TYCOON OPERA CO. No. 1: Peoria, Ill., 11-12, Bloomington 13, Milwaukee 15, week, Minneapolis 22, week.
LITTLE TYCOON CO. No. 2: Ithaca, N. Y., 11, Lyons 12, Williamsport, Pa., 15-16, Elmira, N. Y., 17-18, Jamestown 19, Corry, Pa., 20.
MYSTIC ISLE CO.: Philadelphia Oct. 25, four weeks.
MINNIE HAUK: London, Ont., 11, Port Huron, Mich., 12, Bay City 15, Lansing 17, Muskegon 18, Cleveland 19-20, Watertown, N. Y., 22, Syracuse 23.
MCCAULL'S DON CÆSAR CO.: Cleveland 8 week, Rochester 15, Syracuse 16, Utica 17, Albany 18-20, Brooklyn 22, week.
MEXICAN TYPICAL ORCHESTRA: Hamilton, Ont., 11, Niagara 13, Buffalo 14-15, Jamestown 16, Rochester 17.
NEWELL'S OPERA CO.: Keokuk, Ia., 8, week, Springfield, Ill., 15, week.
PEPITA OPERA CO.: Toronto 8, week, Ogdensburg, N. Y., 15-16, Watertown 17-18, Syracuse 19-20, Newport, R. I., 22-3.
STARR OPERA CO.: New Haven, Ct., 8, week, Pottsville, Pa., 15, week, Harrisburg 22, week.
STETSON'S MIKADO CO.: N. Y. City, 1, four weeks.
THALIA OPERA CO. St. Louis 15, two weeks.
VIOLET CAMERON OPERA CO.: N. Y. City Oct 4, six weeks, Brooklyn 15, week.
THOMPSON OPERA CO.: Chicago Oct. 11, six weeks.
WILBUR OPERA CO.: Baltimore 8, week, Pittsburg 15, week.

MINSTREL COMPANIES.

BAIRD'S: Dallas, Tex., 11, St. Louis 15, week.
HAVERLY'S Providence 12-13.
HI HENRY'S: Charlotteville, Va., 11, Staunton 12, Lexington 13, Roanoke 15, Harrisonburg 16, Winchester 17, Charlestown, W. Va., 18.
HICKS': Milwaukee 12-14, Chicago 15, week.
LESTER AND ALLEN'S: Kansas City 11-13, Lawrence Kas., 15, Topeka 16, Columbia 18, Macon 19, Hannibal 20.
MCNISH, JOHNSON AND SLAVIN'S: Steubenville, O., 13, Oswego, N. Y., 17.
MCINTYRE AND HEATH'S: Nashville 11, Bowling Green, Ky., 12.
T. P. W.: Williamsport, Pa., 11.
UNITED OPERATIC: Bucyrus O., 11, Mansfield 12, Ashland 13, Ravenna 15, Niles 16, Leetonia 17, Alliance 18, Wooster 19, Canal Dover 20, Dennison 22, New Philadelphia 23.
WILSON AND RANKIN'S: Logansport, Ind., 11, Jackson, Mich., 12, Laporte Ind., 13, Chicago 15, week.

VARIETY COMPANIES.

AUSTRALIAN NOVELTY CO.: Buffalo 8, week, Montreal 15, week, Toronto 22, week.
ADAMLESS EDEN CO.: Lima, O., 11, Wapakoneta 12, Findlay 13, Fostoria 15, Norwalk 16, Fremont 17, Defiance, O., 18, Adrian, Mich., 19, Ypsilanti 20, Adrian 22, Toledo, O., 23, Ionia, Mich., 24, Manistee 25.
BEANE-GILDAY CO.: New Orleans, 8, two weeks.
DAVENES: Newark 8, week.
GUS HILL'S CO.: Fort Wayne, Ind., 12-13.
GRAY-STEPHENS: Montreal 8, week, Oswego, N. Y., 15, week.
HALL-BLOODGOOD CO.: Detroit 8, week, Buffalo 15, week, Erie, Pa., 22, Ashtabula, O., 23, Toledo 24-25.
HOWARD SPECIALTY CO.: N. Y. City 8, week, Philadelphia 15, week, Baltimore 22, week.
HALLEN AND HART: Brooklyn, E. D., 8, week.
HARRY KERNELL: Albany 8, week.
IDA SIDDONS CO.: Bellefonte, Pa., 11, Johnstown 12-13, Beaver Falls 15, Ravenna, O., 16, Akron 17, Warren, Pa., 18, Meadville 19, Newcastle 20, Cleveland 22, week.
KELLY-MURPHY CO.: Cleveland 8, week, Cincinnati 15, week, Buffalo 22, week.
LILLIE HALL'S CO.: Minneapolis, Minn., 8, week, Dayton 22-4.
LANG'S COMIQUES: Newburyport, Mass., 8, week.
LILLY ALLYN'S CO.: Buffalo 8, week.
MAY ADAMS' CO.: Louisville 8, week.
MAGEE'S CO.: Akron, O., 8, week, Somerset, Pa., 24.
NIGHT OWLS: Baltimore 15, week.
PAT ROONEY: Ithaca, N. Y., 20.
SHEEHAN-COYNE CO.: Port Jervis, N. Y., 11-12, Oswego, 13, Buffalo 15, week, Detroit 22, week.
MASINELLI CO.: Pittsburg 8, week.
REILLY-WOOD CO.: Baltimore 8, week, Pittsburg 15, week.
RENTZ-SANTLEY CO.: Cleveland 8, week, Chicago 15, week, Milwaukee 22, week.
WESTON BROTHERS: Middletown, O., 11, Springfield 12-13, Richmond, Ind., 15-16, Madison 17-18, Shelbyville 19, Princeton 20, Henderson, Ky., 23, Hopkinsville 22, Nashville 25-7.

MISCELLANEOUS.

ARIZONA JOE: Brooklyn 15, week.
BRISTOL'S EQUESCURRICULUM: Southbridge, Mass., 11-13, Holyoke 15, week, Westfield 22-4, Woonsocket, R. I., 25-7.
CROCKER'S HORSES: Piqua, O., 15-17, Sidney 18-20.
HERRMANN: Orange, N. J., 11.
HOWORTH'S HIBERNICA: Lockport, N. Y., 11, Johnstown, Pa., 12-13.
KELLAR: Council Bluffs, Ia., 12-13, Atchison, Kas., 15-16, Leavenworth 17-20, Topeka 22-3, Kansas City 24.
MORRIS' CANINE PARADOX: Lockport, N. Y., 8, week, St. Catharines, Ont., 15, week, Hamilton 22, week.
MIACO'S H. D. CO.: Bath, N. Y., 11, Danville 12-13, Tonawanda 15-17, Buffalo 18-20, Rochester 22, week.
MCEVOY'S HIBERNICON: Wheeling, W. Va., 15-17.
NELLIE A. BROWN (Reader): Whitney's Point, N. Y., 12, Marathon 15, Redfield 18, Oakland 22.
STERN FAMILY: Kansas City 8, week, Liberty 15, Lathrop 16, Cameron 17, Chillicothe 18, Laclede 19, Macon 20.
TONY DENIER: St. Louis 8, week, Jacksonville, Ill., 15, Springfield 16, Lafayette, Ind., 17, Muncie 18, Lima 19, Dayton 20.

CIRCUSES.

COLE'S: Shreveport, La., 11, Monroe 12, Vicksburg, Miss., 13, Baton Rouge 15, New Orleans 16, ten days.
DORIS: Columbia, Tenn., 15.
ROBINSON'S: Little Rock, Ark., 13.

Orthoepy.

Even in the company of the accomplished Genevieve Ward, some pronunciations may be heard that are not in conformity with what is generally recognized as being the best usage. Some of these are the following:

Again. All the orthoepists, except Jameson, pronounce this word *a-gen*, and this is the pronunciation that prevails in this country among careful speakers. The pronunciation *a-gane* is more frequently heard in England than among us.

Circumstance. This word was pronounced differently by different members of the company in the representation of The Queen's Favorite. That pronunciation that makes least of the penult is accounted the more elegant. The *a* should be barely touched.

Possess. The *o* of this word is not long, but obscure.

Leisure. The authority for pronouncing this word *lezhur* is very slight. In this country *lezhur* among the better speakers is well nigh universal.

Betroth. This word, which is so frequently mispronounced on the stage, was pronounced correctly. There is no authority save vulgar usage for making the *o* long and the *th* soft.

Therefore. The pronunciation that sounds the first *e* like the *e* in *thereupon* is accounted the more elegant.

Progress. The first syllable is *prog* not *pro*. For the latter pronunciation the authority is slight.

During Mrs. Bowers' engagement at the Fourteenth Street Theatre:

Detestation. Authority and the usage of the better speakers is on the side of the pronunciation that makes *det* the first syllable.

Rebels. This word was pronounced as though it were written *rebuls*.

At this theatre, during the run of Lady Audley, this extraordinary reading was heard nightly: "Your innocent heart knows nothing *of* such things." Is there anything in the text to justify this emphasis? It is safe to say that there is not. The meaning is this: Of *such* things your innocent heart knows *nothing*. There is no word that *of* could possibly stand in contradistinction to. To say "He did it *of* his own choice," would be as good elocution as is Mr. Strong's.

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Professional Doings.

—Jacques Martin has retired from Gus Williams' company.

—Katie Putnam is having a very successful season on John Maguire's Montana circuit.

—Manager William Tobin, of Alliance, O., wants to fill open time at his People's Theatre with good attractions on sharing terms.

—The sale of seats for the Cincinnati Opera Festival opened yesterday (Wednesday). The Festival opens on Nov. 22 with Lakme.

—Mrs. Langtry did not open in Boston on Monday night. She was suffering from a severe cold. The advance sale was very large.

—Walter Hine, late advance of the Edwin Booth company, is seriously ill at his home in Baltimore. He was compelled to give up his position some time ago.

—Jeannie Winston has made a great hit in Boccaccio at the Alcazar, San Francisco. She has entered upon an indefinite engagement and is supported by the Pyke Opera company.

—Henry Dixey, the comedian, will tender a breakfast to Wilson Barrett at the Hotel Vendome, Boston, in return for that artist's courtesy to him while he was in England.

—Nugent and Gleason's Metropolitans are meeting with gratifying success in interior New York. This little company has been on the road many seasons, and is a welcome visitor wherever it tarries.

—The claim is set up that J. C. Duff is now using some of the music of Hoyt and Solomon's opera, The Maid and the Moonshiner, in direct opposition to Hoyt's wishes and in the face of warnings.

—Oscar R. Hundley, the Huntsville manager, occupies a seat in the Alabama Legislature through the franchises of his townsmen. The honor partakes of a compliment to Mr. Hundley's popularity as a manager.

—It is definitely announced that on the completion of the new Chamber of Commerce in Cincinnati, Pike's Opera House, now being used as a mart of trade, will be remodelled and transformed into a regular theatre.

—Odd, to Say the Least of It, a comedy, was given a first production at the Arch Street Theatre, Philadelphia, on Monday night. It was well acted by a selected cast, but success or non-success is not yet established.

—Monday, Nov. 22, opens Thanksgiving week, and THE MIRROR goes to press on the following night. Correspondents are requested to mail their letters one day earlier, or in time to reach this office on or before Monday.

—Mrs. Sam Lucas, of the Hyers Sisters, who has been ill for some weeks, has rejoined the company. This company, which includes the Hyers Sisters, Mr. and Mrs. Lucas and Wallace King, the tenor, is doing very well in the West.

—Harbor Lights, which will reach its hundredth performance at the Boston Museum on Thanksgiving Eve, is still the attraction at the Adelphi Theatre, London, where it is believed it will reach its one-thousandth consecutive performance.

—Now that Fanny Mills is going to Europe, the American territory for freaks with big feet will be left to a man in Key West who owns the very appropriate name of Tom Acrefoot. His feet are sixteen inches long and six and one-half wide.

"Le Caprice," a remarkably good imitation of ostrich feathers, is an article especially made for the stage by Mme. Bertha Schenkewitz, of 167 Eighth avenue. The feathers may be had in any size or color. All leading costumers are agents.

—Mrs. Harry Miner drove out in her dog-cart Saturday last, and at Third avenue and Seventeenth street ran over a boy. The accident was occasioned by the horse taking fright. Mrs. Miner is said to be one of the best lady-whips in New York.

—W. J. Fleming is meeting with great success in his Around the World in Eighty Days. In Amsterdam, N. Y., last week the S. R. O. sign was hung out for three nights, and press and public wondered how such a performance could be given at popular prices.

—Victorien Sardou has at last yielded to the solicitations of his daughter to be allowed to go to the theatre. The eminent playwright has not only assented to the girl's request, but has written a play entitled The Crocodile especially for the occasion of her visit.

—The Casino Opera House is the largest theatre in Oswego, N. Y., and it contains the largest stage. The seating capacity is 1,257. Manager Wallace H. Frisbie invites investigation. The New York representative is Randall's Bureau. The week of Dec. 5 is the only week open this year.

—The Law and Order League which has undertaken the suppression of Sunday amusements in Cincinnati has been notified by a numerously-signed card from the theatrical employes that efforts to ameliorate their condition do not meet with favor. The employes say that their labor does not exceed thirty six hours a week.

—The Royal Hotel, Cincinnati, has been renovated and refurnished throughout. The bedrooms are elegantly refitted, and can be had, including excellent board, at $5 and $6 a week. The patronage of the profession, at special rates, is particularly invited. The house is situated at the corner of Walnut and Court streets, and is convenient to the theatres. S. J. Hess is the host.

—C. M. Leumane, the tenor, was dismissed from the Carleton Opera company in Philadelphia for furnishing to a publishing house in that city the words of "It is Only a Question of Time," a song from Nanon. Leumane made several changes in the song, rechristened it "It is a Question of Time," and claimed the work as his own. Mr. Carleton will bring suit against him for infringement.

—H. R. Jacobs and S. M. Hickey have leased the building on Vine street, Philadelphia, known as the Windsor Theatre, for a period of ten years. They will remodel the house and turn it into a "popular price" theatre. The stage will be enlarged, the chairs upholstered, the ceilings frescoed, the aisles carpeted and the entire building be put in first-class order. The house will be managed by Mr. Hickey. The theatre will seat 1,600.

—Eight members of W. H. Lytell's company, at Hamilton, Ont., appended their signatures to a letter received at this office, wherein they deny the statements of Carlos St. Aubyn respecting the financial condition of the organization. They assert that salaries have been paid promptly. This letter is supplemented by a communication from Lytell himself, in which it is charged that St. Aubyn left Hamilton surreptitiously and that his professional efforts were previously unsatisfactory.

—Newark seems to be Miner-mad. A local cigar manufacturer has put on the market a brand known as "Harry Miner's Favorite," a Broad street shoe store advertises "Miner's Shoes" while a Market street oyster dealer serves a dish which he calls "Miner's Boss."

—The Striebinger House at Cleveland, O., provides home comforts and a first-class table. It is provided with every modern improvement, including electric lights and bells. It is the best two dollar house in the city; reduced rates to the profession. G. M. Cadwell is the proprietor.

—Jacobs and Proctor's Opera House (formerly Roberts') at Hartford, Ct., is meeting with great success as a purveyor to the amusement goer. Only the best attractions are played, and at a scale of prices that has become very popular with the townspeople. This scale is $1, seventy five, fifty, thirty five, twenty-five and fifteen cents. Two attractions a week (three nights each) are played. Charles A. Wing is the local manager, and he has made hosts of friends during his short residence in Hartford.

—While playing in The Irish Minstrel at Waterbury, Conn., last Saturday night, J. B. Turner, a member of W. J. Scanlan's company, was suddenly stricken with blindness. Mr. Turner is in his seventieth year, and is a sterling actor of the old school. His wife, who was also in the company, brought her husband at once to New York, where he was placed in the care of Drs. Agnew and Webster, Mr. Scanlan defraying all expenses of treatment. Mr. Turner's affliction resulted from a cold contracted since the company started on the road. The physicians hope to be able to restore his sight.

—Last Friday evening a little daughter of George H. Adams had a narrow escape from being dashed to death on the stage of Taylor's Opera House at Trenton, N. J. The little one was walking over a paint-bridge swung thirty five feet from the stage. A sudden call for her appearance on the stage in a scene of The Silver King startled the child, and she attempted to steady herself by placing her hand against what she supposed to be a solid wall, but which was a drop. The canvas swayed and she fell, when Willard Lee, of the company, by a mere accident perceived her and pulled her from her perilous position. In another second she would have fallen through to the stage.

—G. A. Mortimer, Louis James' manager, passed through the city last week on his way to Boston. He says that Mr. James and Miss Wainwright, after a struggle, are at last in the full tide of success. But their struggle has not been as hard as the average in a first starring season. Miss Wainwright has been especially successful in the role of Juliet. At first the public was loth to accept Mr. James as a tragic actor, but is at last won over. Mr. Mortimer is arranging for an early metropolitan date.

MANAGERS' DIRECTORY.

The following are the leading Places of Amusement, Hotels, etc., in the cities and towns alphabetically arranged below.

ALLIANCE, OHIO
PEOPLE'S THEATRE.
WILLIAM TOBIN, Manager. | G. W. SOURBECK, Prop. Open time. Sharing terms.

ABERDEEN, MISS.
TEMPLE OPERA HOUSE.
G. W. ELKIN .... Manager
Situated in the best show town in Mississippi. Comfortable to both actors and audience. Seats 1,000. Good attractions draw well. Correspondence solicited for open dates.

ADRIAN, MICH. **Central Hotel.**
Headquarters of the profession. Special rates. N. Y. MIRROR on file. FRED. S. AVERY, Mgr.

ASHTABULA, O. Population, 7,000.
SMITH'S OPERA HOUSE.
Seating capacity 900; full set of scenery. Good attractions wanted. Address SMITH & SON, Prop'rs.

ATTICA, N. Y. **Williams Opera House.**
Seven hundred chairs, steam heated, full scenery. Wanted, good attractions for first and last week in October. C. F. WILLIAMS, Manager.

ATTICA, N. Y. **Wyoming Hotel.**
Headquarters of dramatic profession, next door to Opera House. Special rates. S. WILDER, Prop.

AUGUSTA, GA.
Augusta Hotel and Globe Hotel.
Headquarters for the profession. Low rates to theatrical companies. MIRROR on file.
L. F. DOOLITTLE, Proprietor, Augusta, Ga.

ADAIRSVILLE, KY.
NEW OPERA HOUSE.
Southern terminus O. & N. R. R. Capacity 400. Good show town. D. G. SIMMONDS, Manager.

ALTOONA, PA. **GLOBE HOTEL.**
Near Opera House and Depot. Special rates to the profession. NEW YORK MIRROR on file. S. A. LUTZ, proprietor.

ASBURY PARK, N. J.
OPERA HOUSE.
Finely appointed in every respect. Seating 1,200. For open time address ISAAC COLEMAN, Sole Manager and Lessee.

BEAVER FALLS, PA.
SIXTH AVENUE THEATRE.
The largest, best and most popular theatre in the county. Population [illegible]. Seating capacity [illegible]. Fifteen dressing-rooms. Stage 40x70; 12 sets scenery. Ground floor. Only first-class attractions need write for time. C. W. KOHRKASTE, Mgr. and Prop.

BROCKPORT, N. Y. **Ward's Opera House**
Seating capacity 600; all chairs; well heated. WANTED—Good attractions for October. Good show town. G. R. WARD, Proprietor.

Getty House I. A. GETTY, Proprietor.
Best hotel in town. First-class in every respect. Special rates. Free bus to Ward's Opera House. N. Y. MIRROR on file.

BINGHAMTON, N. Y. Population [illegible]
BINGHAMTON OPERA HOUSE.
J. P. E. CLARK .... Manager
Wanted. A strong attraction for Christmas. Two [illegible]. Big business guaranteed.

BUFFALO, N. Y.
UNITED STATES HOTEL.
Headquarters of the leading profession. Conveniently located to all the theatres and depots. Special rates by correspondence. N. Y. MIRROR on file.
J. LATZ, Jr., Manager.

BEAVER FALLS, PA.
SIXTH AVENUE THEATRE.
The largest, most popular and best theatre in the county. Ground floor. Seating capacity, 1,000. Fifteen dressing rooms. Stage 40x70 feet. Sets scenery 12. Booking one date per week only. No cheap attractions need write for time. Standard prices. Wanted—One date in the following weeks: Jan. 10, 17, 24, 31, Feb. [illegible], March [illegible], 21, 28 and after. Beware of Randall's claiming I play at cheap prices, which is false.
C. W. KOHRKASTE, Mgr. and Prop.

BRISTOL, PA. Population, 7,000.
BRISTOL OPERA HOUSE.
Seating capacity 1,000; all chairs. Full set of scenery. Well heated. Stage 40x40. An orchestra available. WANTED—Good attractions at all times, which will receive good terms. First-class show town and only theatre. JAMES WRIGHT, Manager.

BRUNSWICK, GA. Population 7,000.
L'ARIOSO OPERA HOUSE.
Only one in the county. Seats 400. Prices 75c and $1. Good companies and varieties wanted.
GLOVER & WHITTAKER, Lessees and Mgrs.

BUFFALO, N. Y. **Casino Theatre.**
Seating 2,000, folding chairs, steam heated, full set of scenery. Good specialty artist wanted, also good attraction for Christmas week. J. W. GERLACH, Mgr.

BROCKPORT, N. Y. **American Hotel.**
Headquarters of the dramatic profession. Special rates. N. Y. MIRROR on file. C. C. FOX, Proprietor.

COLDWATER, MICH. **Tibbits' Opera House.** On Ground floor. Seating 1,200; all chairs. Full scenery and every convenience. Christmas week open. C. L. HUNTER, Manager.

CORNING, N. Y. **Exchange Hotel.**
One block from Academy; headquarters of the Dramatic Profession. Special rates. C. F. BEARD, Prop.

CINCINNATI, O.
ROYAL HOTEL.
South east corner Walnut and Court streets.
The above Hotel has been entirely renovated and refitted with new and handsome furniture.
SPECIAL RATES TO THEATRICAL PEOPLE.
Good rooms, including board, $5 and $6 per week.
Call or address
S. J. HESS, Proprietor.

CLEVELAND, O.
ACADEMY OF MUSIC.
Seating capacity 1,200; all chairs. Full scenery and every modern convenience. Wanted, good attractions for December and January. W. F. DORBERT, Mgr.

CLEVELAND, O. **New Johnson House.**
134 Superior street. Special rates to the profession. H. B. WEST, Manager.

CONNEAUT, O. Population, 5,000.
CLEVELAND'S HALL.
Seating capacity 600, all chairs. Full scenery, well heated, etc. Open time for good attractions always. Share only. G. H. CLEVELAND, Manager.

CEDAR RAPIDS, IOWA. **Weller's Hall.**
Seating capacity, 600. Stage 20x36. Six sets new scenery. Steam-heated; lighted with gas. Centrally located. Will be ready to open at popular prices Oct. 10, 1886. Rent or share. Address W. L. WELLER.

CLEVELAND, OHIO.
STREIBINGER HOUSE.
Headquarters of the profession. Special rates. Steam heated, electric lights and bells. First-class table, with all home comforts. G. M. CADWELL, Prop.

CLEVELAND, O. **Superior House.**
364 Superior street. Home of the profession. Special rates. F. VAN LOAN, Proprietor.

CHARLESTON, S. C.
PAVILION HOTEL.
First class. Centrally located. Special rates to the profession. Transfer 'busses and wagons at all trains. Hauling done cheaper than by any other line.
E. T. GAILLARD, proprietor.

CANANDAIGUA, N. Y. WEBSTER HOUSE.
N. R. Boswell, proprietor. Headquarters of the dramatic and musical profession. Special rates. N. Y. MIRROR on file.

COHOES, N. Y.
OPERA HOUSE.
P. J. CALLAN, Manager.
HARMONY HOTEL.
P. J. CALLAN, Proprietor.
Special rates to the profession.

DENVER, COL.
MUSIC HALL.
Formerly Academy of Music, which was burned July 4 will be ready for refined attractions about Nov 1, next. Seating capacity 4,000. Movable opera chairs. Building stone and iron. Largest exits and insurance 50 per cent. less than any theatre West. The only theatre or hall for big combinations.
None but well-known and successful attractions need apply for dates to
PAT. HUGHES,
Owner and Manager, Denver.

ERIE, PA. Population 40,000.
PARK OPERA HOUSE.
Only theatre in Erie. Seating capacity, 1,600. All chairs; every modern improvement and convenience. Open time for good attractions in Thanksgiving and Christmas weeks. Address JOHN P. HILL, Mgr.

PARK VIEW HOTEL.
Facing Opera House. Only house of profession in city. Special rates and every convenience. N. Y. MIRROR on file. BUROW & DREIFUSS, Props.

THEATRICAL BAGGAGEMAN
C. M. STOKE.
All orders addressed care of Park Opera House for Park View Hotel, will receive prompt attention.

ELMIRA, N. Y.
BUCKBEE HOUSE.
Near both theatres and depot. Headquarters dramatic profession. Special rates. A. BUCKBEE, Prop.

ELYRIA, OHIO. Population 6,000.
ELYRIA OPERA HOUSE.
Seating capacity 820; all chairs. Full scenery, gas and every convenience. Wanted good attractions in Nov., Dec. and Jan. N. B. GATES, Manager.

FREMONT, OHIO. **Hein's Opera House.**
Seating 900. First-class attractions wanted.
J. M. DRYFOOS, Manager.

GREENVILLE, OHIO.
MOZART HALL.
Live town; 6,000 people; ground floor; seats 1,600 people; opera chairs; stage ample and scenery fine and complete. The only house for big combinations to play to advantage and make money. Wanted, first-class attractions for the season of 1886-87. Address all communications to J. E. FRY, Manager.

GREENVILLE, PITT COUNTY, N. C.
SKINNER'S OPERA HOUSE.
Seats 500. Good show town. M. HORN, Manager.

HOUTZDALE, PA.
OPERA HOUSE.
On ground floor. Seating capacity, 1,156. Stage [illegible]. Comfortable dressing rooms. Complete stock of scenery. Population of [illegible] to draw from and best show town in the bituminous coal region. This house is new and will be ready for opening on or about Dec. [illegible]. Ready to book companies for after this date.
Address J. H. DIETRICK, Manager.

HOWELL, MICH.
HOWELL OPERA HOUSE.
Good attraction wanted for Nov. 25, Thanksgiving. Entire week open. Town booming. House seats 1,000. Stage 28x44. Address STAIR BROS., Managers.

HARRISBURG, PA. Population, 45,000.
STEELTON 2 miles by Street Railway, [illegible]
PEOPLE'S THEATRE.
Only house on ground floor in the city. Entirely new. Seats 1,600.
Full set of scenery.
Stage 40x[illegible], lit by electric light, and every modern improvement.
Open time for good attractions.
GEORGE E. TUCKE[illegible],
Manager.

HILLSDALE, MICH. Population [illegible]
Sutton's Opera House. Seating [illegible], all chairs, full scenery, large stage. Plenty of open time. Rent only $[illegible] per night. W. H. MYERS, Mgr.

HORNELLSVILLE, N. Y. **Delevan House.**
Headquarters Profession. Free bus; special rates; next door to Opera House. MIRROR on file.
H. C. AKMS & SON, Proprietors.

HUNTSVILLE, ALA.
HUNTSVILLE OPERA HOUSE.
Population 8,000. Seats 1,000. Will play only standard companies at standard prices. O. R. HUNDLEY.

JOHNSTOWN, PA. Population, 30,000.
GRAND CENTRAL THEATRE.
Seating capacity, 800. Full set of scenery and every modern improvement. Now booking good combinations at popular prices. (This is no skating rink.)
R. M. HERRINGTON, Manager.

LIMA, OHIO.
FAUROT OPERA HOUSE.
FINDLAY, OHIO.
DAVIS OPERA HOUSE.
WAPAKONETA, OHIO.
Timmermeister's Opera House.
VAN WERT, OHIO.
GRAND OPERA HOUSE.
These are the finest Opera Houses in the State.
TOWNS BOOMING, being the centre of the wonderful OIL AND GAS FIELD.
For time and terms, address
GEO. E. ROGERS, Lessee and Manager,
Lima, Ohio.

LOCKPORT, N. Y.
HODGE OPERA HOUSE.
Constructed after the most approved modern plans; heated by steam; complete scenery; permanent seats, 1,200; seating capacity, 2,000; population, 18,000. Open dates in November—1 to 5, 8 to 12, 13, 16, 17 to 20. All communications must be addressed to the undersigned. No managers or agents connected with the house. JOHN HODGE, Proprietor.

MILWAUKEE, WIS.
PALACE THEATRE.
This is an entire new theatre handsomely fitted up; 1,400 opera chairs; stage opening, 30 feet; height of grooves, 18 feet, depth, 40 feet; from wall to wall 66 feet; between girders, 40 feet. Well stocked with scenery. For dates, terms, etc., address
O. F. MILLER, Manager.

AXTELL HOUSE.
One block East Union Depot.
CHAS. TRAVERS, Proprietor.

MILTON, PA.
MILTON OPERA HOUSE.
Seating capacity 900. Complete new scenery. Population 7000. Share or rent. EDWIN R. CURTIS, Mgr.

MALONE, N. Y.
HOWARD OPERA HOUSE.
Seats 700. Complete scenery. Population 8,000. Now booking. FERGUSON & MERITT, Managers.

MERRIMAC, MASS. On B. & M. R. R. Pop. 3,000.
MECHANICS' HALL.
Seating 520. Good stage and scenery. Manufacturing point and live town. Good business for good companies. Address
CURRIER AND JOHNSON, Amesbury, Mass.

MIDDLETOWN, N. Y. Population, 12,000.
BULL'S OPERA HOUSE.
(The only Opera House in town.) Seating capacity, 800. All chairs, heated, full set of scenery. Open dates for good attractions. ALBERT BULL, Manager.

MUSCATINE, IOWA.
TURNER OPERA HOUSE.
GROUND FLOOR; 1,000 folding chairs; fine stage and scenery. Everything new. Good show town.
CHAS. LANG, Pres. Com.

MEDINA, N. Y. **Hart's Hotel**
Headquarters of the dramatic profession. Special rates. H. N. HOPKINS, Proprietor.

NEW BRUNSWICK, N. J. Population, 20,000.
OPERA HOUSE.
Only theatre in the city. Seating capacity 1,200, all chairs. Steam heated, full scenery, stage 35x50. Open for good attractions.
AYERS D. INSLEE, Manager.

NEW BRUNSWICK, N. J.
McCORMICK'S HOTEL.
Near Opera House and depot. Special rates to the profession. B. McCORMICK, Proprietor.

NEWARK, N. J.
NEWARK OPERA HOUSE.
WANTED—First-class combinations for Dec. 20; Feb. 21, March 25, and April 4, 18.
FRED. WALDMANN, Manager.

NEW MILFORD, CT. **Town Hall.**
Seats 500. Will share with two good companies a month. FARRALLY BROTHERS.

NORWALK, OHIO. Population 8,000.
WHITTLESEY OPERA HOUSE.
Seating capacity 600. Good attraction can secure open dates on rental only. S. F. HILDRETH, Manager.

NEW BEDFORD, MASS.
PEOPLE'S THEATRE.
(Formerly Liberty Hall.)
Attractions suitable for lady audiences, booked for one week at popular low prices. Population 35,000. House seats 1,400. Stage 40x60. Good time in January, February and March open. Balance of season filled.
Address A. S. FOSTER, Agent.

NEWTON, IOWA.
LISTER'S OPERA HOUSE.
Seats 900. Share only. ARTHUR J. WRIGHT, Mgr.

NEWBURG, N. Y. **RIVERSIDE HOTEL.**
The only house away from the Railroad. N. Y. MIRROR on file. M. PINDAR, Proprietor.

OSWEGO, N. Y.
CASINO OPERA HOUSE.
First-class house. Largest theatre and stage in city. Seating capacity, 1,257. Every modern facility.
PERSONAL INVESTIGATION SOLICITED.
Call on or address
WALLACE H. FRISBIE,
Proprietor and Manager.
Or New York representative, Randall's Theatrical Bureau.

OWEGO, N. Y.
CENTRAL HOUSE.
Facing Opera House. Special rates to dramatic cos. Free 'bus meets all trains. D. E. BECKER, Prop.

OWEGO, N. Y.
WILSON OPERA HOUSE.
Seating capacity, 1,200. Has lately been refitted, reseated with upholstered folding opera chairs, stage enlarged and floor inclined. S. F. FAIRCHILD, Mgr.

OSHKOSH, WIS.
THE OPERA HOUSE.
This house is new and is on the ground floor. First-class in every respect. Oshkosh is the second city in the State. Only first-class attractions wanted at regular prices. None others need apply. Managers desiring dates can confer with H. S. TAYLOR, 23 East Fourteenth street, New York, or with the undersigned at Oshkosh, Wis. H. E. JACKSON.

OSWEGO, N. Y.
ACADEMY OF MUSIC.
The only first-class theatre in the city. Population, 25,000. Play only two attractions a week. New York agent, H. S. TAYLOR. JOHN R. PIERCE, Manager.

PATERSON, N. J. Population [illegible]
WOODS' CONCERT HALL.
Seating capacity 2,000, well lighted, good ventilation. Every modern improvement. Acoustics perfect. Central location. Wanted good specialty artists at all times. Address J. M. WOODS, Manager.

PATERSON, N. J. Population, [illegible]
PHILION'S PEOPLE'S THEATRE.
Seating capacity, 1,[illegible] chairs; full capacity, 1,800. Steam heated. Full set of scenery. Ladies retiring room and every modern improvement. Open dates for good attractions. A. PHILION, Manager.

PORT JERVIS, N. Y. Population, 12,000.
LEA'S OPERA HOUSE.
Permanent seats 1,[illegible]; all chairs. Seating capacity, 2,[illegible]. Full set of scenery, heated, first-class dressing rooms. The best show town outside of Buffalo. Open for good attractions at all times.
GEORGE LEA, Manager.

DELAWARE HOUSE.
Near Opera House and Depot. First-class in every respect. Special rates to the profession. N. Y. MIRROR on file. J. C. WICKHAM, Proprietor.

Bill-Posting and Baggage Transfer.
All orders will receive prompt and careful attention when sent to A. C. H. MESLER, Box 1055.

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NEW GREAT WESTERN HOTEL.
No. 40 North Broad st. Now open under the management of I. K. Trauck. Two minutes walk from Pennsylvania R. R. station. Opposite New Masonic Temple. Convenient to all places of amusement.

PLYMOUTH, PA.
PEOPLE'S THEATRE.
Have good open dates for STRICTLY FIRST-CLASS ATTRACTIONS ONLY. Seating capacity, 1,200. Population over 10,000. Located in the heart of town. Two minutes walk from depot. Address
SCHWARTZ & CO., Managers.

PHILADELPHIA, PA.
TELLER'S HOTEL.
259 and 261 South Ninth Street. Headquarters of the dramatic profession. Special rates. Meals at all hours. NEW YORK MIRROR on file.
M. TELLER, Proprietor.

ROCHESTER, N. Y.
WASHINGTON MUSIC HALL.
New and handsome. To let by week or season. Seats 2,500. Steam heated, electric lights, well ventilated, acoustics perfect, central location. W. H. AVERELL.

ROCHESTER, N. Y.
NEW OSBORN HOUSE.
SOUTH SAINT PAUL STREET
ELMER E. ALMY, Proprietor.

RALEIGH, N. C.
TUCKER HALL.
Population, 17,500. Open time in November and December. Share or rent. J. & F. J. P. FERRALL.

RALEIGH, N. C.
CENTRAL HOTEL.
Large, well ventilated rooms. Special rates to companies.

SANDUSKY, OHIO. **Sloane House.**
Special rates to the profession.
A. W. POWERS, Proprietor.

SANDUSKY, OHIO. Population 23,000.
BIEMILLER'S OPERA HOUSE.
Seating capacity 1,200; all chairs. Stage 33x62. Wanted, good attractions for Christmas and New Year's. An opera co. can secure best of terms.
FROHMAN AND HG., Managers.

ST. AUGUSTINE, FLA.
The Newport of the South.
GENOVAR OPERA HOUSE.
Everything entirely new and of the latest design. Seats 1,000. Population in Winter 10,000. Lit by gas and electricity. Stage large, elegant scenery, fine dressing-rooms. Now booking for 1886-87. Share only.
RALPH BELL, Lessee and Manager.

SENECA FALLS, N. Y. Population 8,000. Waterloo connected by street railway (6,000); Geneva, 10 miles; Auburn, 16 miles.
DANIELS' OPERA HOUSE.
MILTON HOAG .... Proprietor
House entirely new; accommodates 1,200; Andrews and Kane folding-chairs; 21 sets of new scenery; stage 35x58; steam heated, electric light. Wanted for opening date, about Oct. 12, first-class company (only), which will receive best terms. Other dates open will share.

SOUTH BEND, IND. **Oliver House.**
Facing Opera House. Special rates to professionals. W. B. PETERS, Proprietor.

SOUTH BEND, IND. Population 22,000.
OLIVER OPERA HOUSE.
New and elegant theatre. Seating capacity 1,100; all folding chairs. Full scenery, large stage and every modern improvement. Open dates for first class attractions only. J. & J. D. OLIVER, Managers.

SAN FRANCISCO, CAL.
ALCAZAR THEATRE.
Seating capacity 1,050. The handsome Moorish Temple of Art. Will play on shares or rental. Open dates by addressing GEO. WALLENROD, Manager.

SYRACUSE, N. Y.
TO LET—The Shakespeare Hall.
Seating capacity 1,500. Steam heated. Folding chairs. Full set of scenery. Best location.
S. BASTABLE, Proprietor.

SHARON, PA. Population 8,000.
Carver Opera House. Open dates for good attractions. P. F. DAVIS, Manager.

SOCORRO, N. M.
SOCORRO OPERA HOUSE.
Population 4,500. House seats 400. Socorro is half way between Kansas City and San Francisco on the popular Santa Fe Route. Good show town and good hotel accommodations. New hall and scenery. None but first-class attractions wanted for season of 1886-87. Address Manager Opera House, Box 72, Socorro, N. M.

TRENTON, N. J. **Hotel Windsor.**
Every room heated by steam. Next door to the Opera House. Special rates to the profession. Street cars pass the door. N. Y. MIRROR on file.
W. W. DELTS, Manager.

TAMAQUA, SCHUYLKILL CO., PA.
ALLEN'S OPERA HOUSE.
New, convenient, complete. L. H. ALLEN, Manager.

TOLEDO, OHIO. **Hotel Madison.**
Special rates. Free 'bus after Dec. 1, 1886.
H. A. BIOSSAT, proprietor.

TOLEDO, OHIO. **Erie Theatre.**
Wanted, lady variety artists at all times.
TONNELLIER BROTHERS, Managers.

TEXAS AND ARKANSAS
Season 1886-87.
All the principal cities represented by
H. GREENWALL AND SON.
For time and terms address the only authorized agents in New York,
RANDALL'S THEATRICAL BUREAU,
1215 Broadway, New York.

UTICA, N. Y.
Gammel's Casino and Hotel.
17 and 19 LIBERTY STREET.
Headquarters for the profession. Furnished rooms at reasonable rates.
Good talent wanted for our Concert Room at all times.
The best of refreshments always in stock.
P. S. THE MIRROR on file.

UTICA, N. Y. Population, 40,000.
CITY OPERA HOUSE.
Full set of scenery, steam heated and folding chairs. Seating capacity, 1,500. Popular prices 15c., 25c., 35c. Open dates after Dec. 13, '86. G. H. WRIGHT, Mgr.

VALPARAISO, IND.
THE GRAND OPERA HOUSE
has changed hands. J. M. McGILL, Proprietor; A. F. HEINEMAN, Lessee and Manager. All attractions having contracts with former manager, Mr. George Hankinson, renew at once. First-class attractions solicited. Will rent or share.
FOR SALE. The Academy of Music being permanently closed, the seats, including [illegible] folding opera chairs and [illegible] seats in settees, scenery, fixtures, piano and all fixtures. Address A. F. HEINEMAN,
Manager Grand Opera House,
Lock Box [illegible], Valparaiso, Ind.

WARSAW, N. Y. Population and vicinity, [illegible]
Irving Opera House. Seats [illegible], folding chairs, full set of scenery. Open dates for good attractions first and second week in Nov. F. F. BAKER.

The Prudy House, facing Op. House. Heated by steam. Special rates. S. M. KINMAN, Prop'r.

WAVERLY, N. Y. **Warford House**
Near Opera House and Depot. First-class. Special rates to profession. A. A. KELSEY, Proprietor.

WINNSBORO, S. C.
BOAG'S OPERA HOUSE.
New house and scenery; well lighted; seats 500; population 2,000; share or rent. Address J. G. BOAG.

WAHPETON, DAKOTA.
SEELY'S NEW OPERA HOUSE.
Seats 500; pop. 4,000; stage 28x40; complete set Sosman & Landis scenery. For sharing terms ad. W. A. SEELY.

ZANESVILLE, OHIO.
BIJOU THEATRE.
Seats 1,000. Population of the city 24,000. Good scenery and good lights. This theatre is newly refitted and furnished with opera chairs. The theatre is centrally located. Open dates for good attractions from now and season 1886-7. Address Dr. O. C. FARQUHAR, Lessee and Manager, No. 184 Putnam Avenue.

Some Notable Stage Dresses.

The costumes worn in As You Like It are true to the period of Francis I. Modjeska's first dress consists of Nile-green brocade; a long train trimmed with gold passementerie. A chemisette of gauze is embroidered with real gold. The petticoat is of crushed-strawberry plush, covered with a silvery sheen. The Ganymede dress had yellow leather gaiters, dark blue tights; doublet of green plush; pale sage-green cloak, lined with old-gold satin. The last dress consists of a petticoat of white gros-grain interwoven with gold. The robe is of green brocade, flowing into a train; belt of turquoise amulets.

In Twelfth Night there are some charming costumes. One is an Albanian costume—a real Albanian dress—every part covered with gold embroidery; a short kilt skirt of white silk reaches the garters. A little skull-cap is embroidered with gold. Next week Modjeska will exhibit, in Marie Stuart, some beautiful costumes. In the first act a gray brocade, with a brown plush train, bordered with gray fur. In the third act she appears in pure white, with a mantle also of white; the Marie Stuart cap and everything trimmed with pearls. In the the third act she wears a red and black brocade, made in a robe trimmed with fur; magnificent jewels, white gauze veil. For her private life Mme. Modjeska has equally as handsome costumes. One in which she gave the supper to Wilson Barrett at Delmonico's is corn color *frise*, the train lined with satin, front of striped brocaded *crêpe* adorned with corn flowers. Another is of cream white with a striped satin and silk train; a front of white *crêpe*. Mme. Modjeska has always been renowned both in public and private life for her beautiful toilettes, but this season she has excelled them all. In The Chouans in the first act a travelling costume of shades of heliotrope and crushed raspberry shot silk, made in the Directoire style, with a wide turn-over collar and cuffs of gray plush, is delightful. A wrap to go with this is still of another shade, lined with a more roseate hue. A large gray felt, with superb ostrich tips, has a lining of bronze plush. Still another costume is entirely in different shades of heliotrope, with an upper drapery of white silk gauze. A little Directoire cape of heliotrope plush, finished with exquisite lace, finishes this charming costume. A high plush hat of the same had the ends of ribbon rolled around it, then falling over the back. A pale pink silk was draped with gauze, embroidered in cream and white, with arsenic green moire sashes; the waist had a jacket and cape of the gauze. This was a charming evening dress. A ball-dress was an exact reproduction of a dress worn by Josephine Beauharnais before her marriage. Made of white crepe de chine, dotted all over with stars of gold, hand embroidered, finished at the bottom with a bullion fringe. A long scarf of red satin, heavily embroided in gold, completes this costume.

Driving to the Park one day last week, who should be pointed out to the writer but Miss Fortescue. If she always looks as she did on that day, it may be prophecied that she will speedily become the fashion. Already a new house here, a branch of a well known London establishment, is exhibiting a bonnet called after her which promises to be very popular. To describe what Miss Fortescue wore that day, perhaps, would be more to the purpose. It was a crêpe de chine over brown silk, with Genoa velvet draperies. The body was habit-shaped of the embroidered crêpe. An open-work rough brown straw, a little French bonnet, was lined with pale blue and adorned on top with pale blue tips—very *chic*.

A day or so later the writer obtained a still nearer view of the charming actress, and charming, indeed, was she in a ravishing tea-gown of pale-blue crêpe de chine embroidered in carnations over a petticoat of salmon surah entirely smocked. Naturally the conversation turned on her first appearance here, and with Miss Fortescue's permission the writer escorted her to rehearsal. The lovely tea gown had been changed for what the actress called her "working dress," a dark blue serge, the round waist gathered into a wide belt.

"My costumes are all copies," Miss Fortescue said. "One from Schæffer's picture of Gretchen, another from a valuable book in the British Museum, depicting costumes of the Sixteenth century."

In the first scene Miss Fortescue glides over the stage in a thin, filmy white Indian fabric—a soft, clinging material that hangs exquisitely. In the second scene she wears a yellow dress, the skirt infinitesimally small kilt pleats, the upper part smocked a foot below the waist, which was of stamped plush, cut square, with a puff at the shoulder, with soft puff sleeves to match the habit-skirt below. The next costume is the regular Marguerite we are all familiar with—a soft gray caught up on one side by a girdle, the long upper skirt pulled through the girdle. A little round cap of stamped velvet is worn with this costume. These costumes have been made under the direction of Mr. Barth and Miss Fisher, of London—both celebrated costumers—and while they are perfect as historical pictures can make them, they seem invested with so much of Miss Fortescue's indomitable will as to be part and parcel of herself.

In King Rene's daughter Iolanthe, the blind girl, Miss Fortescue wears a silk crepe, a material brought out by Libertys, the great India merchants of London, and the only piece they ever imported. With her light hair loosely bound with a filet of jewels Miss Fortescue must be an ideal Iolanthe.

Agnes Booth's costumes in Jim the Penman, now playing at the Madison Square Theatre, deserve more than passing mention, composed as they are of the handsomest materials and made up into "creations" both artistic and striking. The wrap worn in the first act is of cloth of gold, long, reaching to the feet, lined with bronze plush and bordered with b[illegible] fur, with a wide collar of the same. Down the back is a handsome jet ornament extending from the shoulders graduating to the w[illegible]. The gown worn with this is a heliotrope faille Francaise, a [illegible] costume, over a [illegible] of shrimp pink, covered with a net[illegible] of cut beads uniting all the colors of the costume. The decollete corsage is finished with a band of the same material on one shoulder, shell trimming of the heliotrope over the shrimp pink of the train.

The gown worn next is of electric blue faille Francaise combined with chaudron plush. The way the [illegible] are arranged on this dress is simply a work of art, and the finish of gold and [illegible] passementerie, while lighting it up, is keeping with the colors, and therefore there is nothing garish about it. Perhaps the gem among the gowns is a sea-foam faille Francaise, a fit robe for an Aphrodite, the soft billowy folds falling away from the plush of the front, which is kilt pleated the entire length of the skirt, caught up in the middle, forming a slight puff. One side is lightened by a panel of chintz brocade. The bodice is of the faille, with a vest of brocade bordered with plush, elbow sleeves with mousquetaire cuffs. A tea gown of delicate maize crepe, partly covered with filmy soft laces, was a perfect ideal of what a teagown should be, caught here and there with loopings and bows of maize ribbon. The delicate hue of crepe harmonized with the lace, and it was difficult to say where one began or the other ended. The toilettes throughout were combinations of exquisite taste eminently becoming to Mrs. Booth.

Maude Harrison's costumes, designed by the same artist, were also marvels of art. The first dress was of rose silk, with draperies of gaze de Chambery, covered with ecru embroidery. The soft roseate hue of this gown was very becoming to Miss Harrison. The corsage was high, cut Pompadour in front, finished with embroidery. The sleeves, reaching to the elbow, were of the same. The second gown was a lawn tennis; a plain white combined with white, in which fern leaves were woven; a simple little dress, but charming for this very reason. But the crowning glory of Miss Harrison's costumes, and the most interesting to the ladies at this season of gay marriages, was her wedding dress, a combination of white satin and white moire, with draperies of silver-dotted tulle; the train hung *a la* Mervielle, corsage decollete, but pointed and finished with a berthe of the tulle. A veil of plain white tulle was arranged in a graceful manner that many a bride would envy, and prospective ones crane their necks to determine exactly how and where it is secured to the locks.

TOINETTE.

Professional Doings.

—The weeks of Dec. 5 and 12 are open at Pope's Theatre, St. Louis.

—Flora Moore finds her Bunch of Keys capable of unlocking the entire South.

—People are wanted for a stock company at the Grand Central Theatre, Cleveland, O.

—Louis Harrison has a play for next season called The Noblest Roman of Them All.

—The Whittlesey Opera House at Norwalk, O., is for rent only. The seating capacity is 600.

—Arthur E. Miller, Minnie Maddern's manager, announces that In Spite of All is for sale.

—There are two Little Tycoon companies on the road, and both are playing to large business.

—Frederick Bock is playing leads in a stock company at the Pence Opera House, Minneapolis.

—Manager Durant, of the Stillwater (Minn.) Opera House, has been elected to the State Senate.

—Good attractions for the holidays are wanted at Forney's New Opera House, Leetonia, O.

—Mrs. Mollie Barnard has joined the Seymour-Stratton company to play leading heavies.

—W. W. Kelly telegraphs THE MIRROR that Grace Hawthorne has made a great success in London.

—Byron W. Orr, the Chillicothe (O.) manager, has taken the management of the Holman Opera company.

—The Central Hotel, Adrian, Mich., is the theatrical headquarters in that town. Special rates; MIRROR on file.

—A good Thanksgiving (Nov. 24 27) attraction is wanted for Low's Grand Opera House, Providence, R. I.

—J. J. Murphy, the leaper who was injured in Blackmail, is playing a part in W. J. Fleming's Around the World.

—The McDowell Comedy company is playing a three weeks' engagement at the Princess Theatre, Winnipeg, Manitoba.

—Wilson Barrett is to have a new play from the pen of George R. Sims. The piece will be ready on his return to London.

—The Tivoli Opera House, San Francisco, has been mortgaged to the Union Savings Bank of that city for $30,000.

—Marlande Clarke has joined Louise Rial's company. He plays Daracott in Fortune's Fool and Macari in Called Back.

—Jennie Christie is pleasing theatre-goers with her performance of Sierra Suse in Edwin Arden's play, Eagle's Nest.

—Arrangements have been completed by Henry E. Abbey to take Bernhardt to Australia, India, Egypt, Turkey and Russia.

—H. S. Taylor has added to his list of theatres the Opera House at Winona, Minn., and the Academy of Music at Milwaukee.

—Female variety artists are wanted at all times at the Erie Theatre, Toledo, O. This is the only strictly variety theatre in the city.

—Abbey and Schoeffel will make extensive changes in the Park Theatre, Boston, next season, and calculate to spend $10,000 thereon.

—James F. Crossen's Banker's Daughter company reopens season at Utica, N. Y., on Nov. 12. The company has been strengthened.

—Sutton's Opera House, Hillsdale, Mich., is for rent at $20 a night. It seats 800, all chairs; has a large stage, and is well supplied with scenery.

—One of the Little Tycoon companies returns to the Temple Theatre, Philadelphia, for a season of four weeks, beginning Monday next.

—The Town Hall at New Milford, Ct., seats [illegible] and the Farrally Brothers, managers, will play two good companies a month on share.

—Phosa McAllister is having gratifying success in Taken from Life. Miss McAllister is presenting the drama at the Windsor Theatre this week.

—A Thanksgiving attraction is wanted for Mechanics' Hall, Merrimac, Mass. The house seats [illegible]. Carter and [illegible] may be addressed at Amesbury.

—Heim's Opera House at Fremont, O., seats [illegible] and caters to a population of 11,000. First-class attractions are always wanted by Manager J. M. Dickson.

—Manager Bennett, of the Urbana (O.) Opera House, has had a falling out with the owners of the daily paper there, who refused to advertise the Adamless Eden company, and has started an opposition sheet.

—A cablegram from the Avenue Theatre, London, to Samuel French and Son, states that Indiana was attended during a single week by over forty titled personages.

—Mark Dennison is engaged as comedian of the Martyr company, which opened in Philadelphia on Nov. 8. Several members were with the late Zitka company.

—The new theatre at Ware, Mass., will be opened by the Redmund-Barry company on Nov. 16-17. This will be the third house the company has opened this season.

—Some years ago Lawrence Barrett gave a performance of Richelieu in Fort Wayne to $40. Last Saturday night he presented the same play in the same city to $800.

—W. B. Moore has relieved H. J. Sargent of the management of Adelaide Moore, and now announces himself as the sole and responsible manager, with Ed. L. Bloom as assistant.

—Attractions for November, December and January are wanted for the Opera House at Elyria, O. This house, managed by N. B. Gates, seats 820, all chairs, and is well provided with scenery. The population of Elyria is 6,000.

—Mlle. Rhea writes that her business this season has been the largest she has known in America. On Saturday night the actress produced Legouve's comedy, Fairy Fingers. The stage was directed by Ben Teal, who rehearsed the company.

—Louis James and Marie Wainwright have played to paying business in Louisville, Pittsburg, Washington and Baltimore. The report that the company was about to disband is believed by Mr. James to have originated in a malicious quarter.

—One of the handsomest theatres in the State of Michigan is Tibbet's Opera House at Coldwater. It is almost new, and was built at lavish expense. The town is very good for theatrical business, and is well supplied with railroad connections.

—G. W. Elkin, of the Temple Opera House, Aberdeen, Miss., solicits correspondence with managers. He describes Aberdeen as the best theatrical town in Mississippi. The Temple, which is a comfortable theatre for both actors and audience, seats 1,000.

—After Dec. 1 special rates to the profession will be made at the Hotel Madison, Toledo, O. This will be a boon, as the Madison is a first-class hotel, near both theatres and the depots. Free 'bus will be run to and from the depots. H. A. Biossat is the proprietor.

—George T. and Harry Clapham, Jr., are no longer connected with the management of Helene Adell, but the dates made by those managers will be filled. John D. Walsh, the present manager, may be addressed at the Grand Opera House, Reading, Pa.

—The Hotel Cooper at Dayton, O., is strongly recommended by the members of Mestayer's We, Us & Co. in an "open letter." L. and F. Schaefer, late of the Grand Hotel, Cincinnati, are the proprietors, and they have had long experience in catering to the profession.

—The press throughout the country is confounding Marguerite Fish with "Baby Bindley." Kit Clarke wishes managers to remember that Marguerite Fish was once known as "Baby Benson," and is the daughter of the well-known clog-dancer, Jennie Benson. Baby Bindley is now Florence Bindley, and is the daughter of the late Prof. William Bindley, the English concertina player and musical celebrity.

—The Boston Lodge of Elks are making extensive preparations for their ball, which takes place on Monday next in the Mechanics' Building. Several Governors, many Mayors of New England cities and a large number of prominent musical, dramatic and society people are expected to attend. The affair is under the direction of fourteen committees, comprising many well-known names. A large party of guests from this city has been arranged.

Good attractions for Christmas and New Year's are wanted for Biemiller's Opera House, Sandusky, O. This house is under the new and live management of Frohman and Ilg. An opera company is especially desired, and the best of terms can be secured. Only place of amusement in a city of 23,000; seats 1,200, all chairs; stage 33x62. The Sloane House is the headquarters of the profession; moderate rates are made. It is claimed to be the best hotel in Ohio, outside Cleveland and Cincinnati, having 150 rooms, elevator, steam-heat, etc., and is fire-proof.

—The Oliver Opera House at South Bend, Ind., is one of the finest theatres in the West. The Oliver Brothers, wealthy manufacturers, spared no expense in its erection, and the result is a perfect gem of a house. The seating capacity is 1,200, all folding chairs. The stage is roomy and there is a full stock of scenery. Twelve dressing-rooms are supplied with hot and cold water. Four lines of railroad pass through the city, which is eighty-five miles from Chicago. South Bend is a good patron of the theatre at standard prices. Population, 22,000.

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Under the management of J. M. HILL.

Wednesday, Nov. [illegible], Third Week

MODJESKA,
and first presentation to the public of
THE CHOUANS,
a romantic drama in three acts and eight tableaux, from a novel by Balzac. Dramatized by Pierre Berton, English version by Paul M. Potter.
Scenery—William Voegtlin, J. A. Thompson, Gaspard Maeder, Arthur Voegtlin.
Costumes—Barthe, London; M. Landolff, M. Felix and Mme. [illegible], Paris. Wigs—Lubin of Paris and [illegible] of New York.
[illegible] Frank Howson. Mechanical Effects—H. C. Raymond, D. [illegible] Craig. Properties—Cross & Henry.

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MATINEES WEDNESDAYS AND SATURDAYS.

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